anxoa
84-B
7786
v.4

SECTION
FOUR

ARTISTIC COUNTRY-SEATS

COTTAGE VILLA
CLUB-HOUSE

D. APPLETON AND COMPANY
NEW YORK

LIST OF PLATES

SECTION FOURTH

Mr. Travis C. Van Buren's House,	*Tuxedo Park.*
Cottage G,	" "
Mr. William Kent's House,	" "
Mr. Henry J. Barbey's House,	" "
Mr. Pierre Lorillard's (Jr.) House,	" "
Mr. J. W. Johnson's House,	*Minneapolis, Minn.*
Mrs. E. F. Metcalfe's House,	*Buffalo, N. Y.*
Mrs. E. L. Milbank's House,	*Greenwich, Conn.*
Mr. William H. Scott's House,	*Near Philadelphia.*
Mr. H. H. Houston's House,	*Near Philadelphia.*
Mr. J. M. W. Neff's House,	*Cincinnati, O.*
Hon. W. D. Washburn's House,	*Minneapolis, Minn.*
Mr. C. F. Brush's House,	*Cleveland, O.*
Colonel L. A. Barbour's House,	*Washington, Conn.*
Mr. J. C. Strawbridge's House,	*Near Philadelphia.*
Mr. H. Victor Newcomb's House,	*Elberon, N. J.*
Mr. George Noakes's House,	*Riverside Drive, N. Y. city.*
The Casino,	*Elberon, N. J.*
Mr. Rufus C. Jefferson's House,	*St. Paul, Minn.*
Mr. James Adams's House,	*Buffalo, N. Y.*

957

RESIDENCE OF MR. H. VICTOR NEWCOMB.

THE CASINO AT ELBERON, N. J.

RESIDENCE OF MR. RUFUS C. JEFFERSON.

MR. TRAVIS C. VAN BUREN'S HOUSE.

THE most original house by Mr. Bruce Price, and, in some respects, the most original in this country, is the cottage of Mr. TRAVIS C. VAN BUREN, in Tuxedo Park, on the Erie Railway, near New York city. This originality consists partly in the effect of the portal, with its strong lights and shades—in fact, the darkest darks and the lightest lights in the entire façade. Heretofore, the frequent practice of architects has been to make a shingle-construction look like stone, though without the dimensions of stone; for example, an eight-inch post twelve feet high was built of shingles so as to look like a stone pillar. The infelicity of such a construction led Mr. Bruce Price to try the effect of a portal whose principal feature should be the inward bending of the shingles in a great curve; and in Mr. Van Buren's house we find this effect wrought out for the first time, perhaps, and, in our judgment, with signal success. Unquestionably, the eye of the spectator is detained by this very remarkable portal, and we shall look far and wide without finding its similitude either in manner of construction or in boldness of light and shade contrasts.

Effect of the portal.

Speaking generally, this house is absolutely direct in treatment, so much so that the late Mr. Richardson would have been greatly pleased with it. There seem to be no details whatever, no cornices, no trimmings; the shingles run right up to the stiles, and the casements are hung directly upon them, and swing outward. A simpler and broader effect could hardly be imagined, and yet, at the same time, the presence of the decorative spirit is pervasive.

Neither cornices nor trimmings.

But we note an effect still more beautiful in the delicate sweep of the lines of the gable—no rigidity or straightness of line, but, rather, a flexibility which resembles that of an Hogarthian curve drawn out, and gives vitality and lightness to the result, as one will more forcibly see in contrasting such a gable as this with many other gables in our collection, where the architect has had in mind

in mind merely a rectilinear effect. In Mr. Bruce Price's work this peculiarity often occurs, and we shall have occasion to notice it in other houses built by him in Tuxedo Park.

Excellent shingling.

The excellence of the shingling as a piece of mechanism will not escape attention. All the shingle-courses had to be brought up with such correctness that, after following around the house, they should meet again exactly, without fault or blemish. The workman, indeed, used a spirit-level after finishing every four or five courses, to see if he was coming out right, knowing that he could not hide his defects with a molding, because no molding was to be used. All the lines of the shingles go all the way around and meet, and the point of meeting is single.

It is only just to say that the portal effect marks a distinct step toward an American style of architecture. For, although in the height of its roof this house is rather French, and in certain of its windows decidedly English, still it belongs to no special style, and can not logically be classified under any. The plain fact is that Mr. Price, using the good points of the English and French styles, has constructed a style of his own, and this style is a stepping-stone toward the establishment of a truly national style.

The interior decorations of Mr. Van Buren's house are principally in open-timbered ceilings, and in the open staircase. There is no notable mantel, nor does a detailed description of any room seem to be necessary. The cost was only about ten thousand dollars, and the result is probably as striking and as comfortable as can be found elsewhere for the money, the plumbing alone representing nine hundred dollars. There is a kitchen-basement, and it may be added that Mr. Price, on the whole, believes in the kitchen-basement, because it encourages the servants to keep to themselves; and as for the odors of the cooking that sometimes arise—well, you generally get them, anyhow, when the wind is in the right direction.

The kitchen-basement.

The architect prepared for the builder, first, all the plans; second, all the details, in full-size drawings; third, drawings representing the framing of the house, every stud and timber being shown in its frame position; fourth, bills of quantities of the materials used in the construction; and all these separate drawings and memoranda were made in triplicate—one set for the architect, another for the builder, and the third for the foreman at the works; so that there

there was no hitch anywhere. This general plan was followed by Mr. Price in all the houses built by him in Tuxedo Park, and it is estimated that the paper and material used in the preparation of them was not less than half a ton.

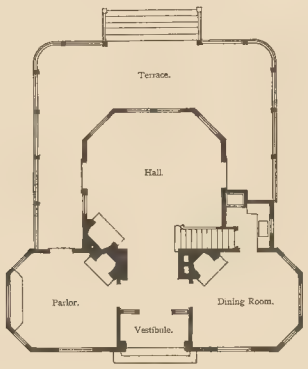
As several of Mr. Price's houses appear in this collection, we may introduce here some remarks of his on the American country-house, which appeared in a preface to a recent architectural publication: *The American country-seat.*

"Among architects, orders for city residences are now scarce, while country-houses fill their thoughts and crowd their boards. But the modest cottage built a few years ago to rough it in through the hot days of the summer must be made a more hospitable home for to-day. It must be snug and comfortable, with broad hearth-stones and warm walls for its tenants lingering on through the biting days of late autumn and early winter. It is the fashion to call these country-houses cottages, but the cottage exists only in name. The cliffs of Newport, the rocks of Mount Desert, the shores of Shrewsbury, and the beaches of Westchester, Connecticut, and Long Island, have cottages that would be mansions in England, villas in Italy, or châteaux in France. The 'cottage' is an amiable deception, preserved to shield the roof-tree from the prevailing shams and pretenses of nearly everything else in American domestic life. In this one thing, at least, our countrymen seem to be sincere, above splurge, and to seek the beauties and comforts that wealth can furnish, with an honest purpose. *No shams nor pretenses.*

"This growing taste for country life, coupled with the increased knowledge and higher cultivation of our intelligent people in all matters pertaining to art, has given the architect of to-day a great opportunity to raise the structure of an American style. The American country-house is becoming more and more distinctive, its character or plan more developed, and its economics more suited to our habits of life. The great heat of summer demands shady porches and wide verandas; the cold of winter, snug corners and sunny rooms—two diametrically opposite conditions which must be reconciled under the same roof. The rooms must be wide, with through draughts inviting the prevailing winds of summer, yet low-studded and shielded against the blasts of winter. The house must be ample for summer guests and summer hospitality, yet homelike for the family gathering around the winter fireside. These conditions demand

demand original thought and hard study, and fulfilling them brings the architect's reward of facility through training. Facility begets confidence, and with it come new forms in place of the traditions of the studio, dropped one by one. Our distinctive constructive materials call for new lines, masses, and texture in elevations; and, with our national inventiveness, fostered by the problem, our work becomes more or less national. Our country-house is already a well-defined school, whether colonial, sixteenth and seventeenth century of England or France, Romanesque from the south of France, or Renaissance, the mass is American and typical in handling. The feeling may survive, but the style of the prototype has been bent to the homes we live in, and in bending yields to a new form. The new form will often borrow from a sympathetic type, and the result will be neither of the two, yet good withal. So we are passing through our incipient Renaissance, copying less from the masters we studied and revere, and dropping the word style from our practice."

A well-defined school.



GROUND PLAN.

COTTAGE G, AT TUXEDO PARK.

This pleasant residence has been occupied for some time by Mr. J. L. Breese, who, however, is now building a house for himself in the same neighborhood. It is owned by Mr. Pierre Lorillard, the founder of Tuxedo Park. Seen from the East Lake drive, across the lake, it lies right against the mountain, and shows its proportions to advantage, particularly the chimneys, the *loggia*, and the wings. As the building faces the south directly, the winter sun shines straight against it, and it is cool in summer. The lake lies north and south.

As seen across the lake.

Of course, the features of the principal façade are the lofty brick chimneys, and the stone round arch, with the *loggia* above it. These two chimneys, not less than forty feet high, stand dignified and noble. They, too, have an *entasis*, and are drawn in at the top, showing Mr. Bruce Price's peculiarity of style, which has been mentioned in connection with the house of Mr. Van Buren. The natural method would have been to make the chimneys show straight lines, but this is not the artistic method, and there are no straight lines in nature.

As these lofty brick chimneys are red in hue, the rest of the house has been keyed in to correspond with them, being painted a tint between a gray and a red. We may add that the coloring of Mr. Price's Tuxedo houses, as a whole, is extremely piquant, and always admired by the visitor. The *entasis*, by which the straight line is avoided, appears also in the gables. The front shows a porch at either end, with a gallery above it. The dimensions of the cottage are about thirty feet by fifty.

Painted in keeping with the chimneys.

The plan of the interior has provided for a central hall, with rooms on each side, an open staircase, open-timbered ceilings, a high wainscot, and simple mantels. The entrance-front is directly opposite the lake-front, which appears in our

Quaint little porch.

in our illustration, and has a quaint little porch—a sort of gallery, with turned columns supporting the roof. You make a swift descent from the road down to the house—the road being very much higher than the roof—and the perspective of roof and chimneys thus obtained is fine, with the lake in front as part of a pleasing panorama.

Mr. R. G. Hatfield, the architect, once told his brother architects that, in order that a man should be able to perform good work, he needed, in addition to a full supply of human energy, a well-proportioned and equally developed brain, lubricated with the oil of success, and run smooth by thorough practice or drill in the work to be done, and an ample supply of material, or accumulation of knowledge, upon which to work. "No man can be an architect without much work. Commencing as a student, he must apply himself, after a proper scientific education, most intensely to the work of research, studying carefully the history of architecture through all the long ages of its progress from the earliest times. But where is he to find the books, and the models, and the teachers? While the cities of our country abound with institutions for the special training of students in theology, medicine, and law, what have we at all adequate for architecture? To establish an institute for architecture will require time, but no real progress can be made in architecture until we educate our architects, and educate them thoroughly." Meantime, the Architectural League of New York has been established, principally with a view to holding an annual public exhibition of drawings; and a remarkable increase has taken place in the facilities for studying the art.

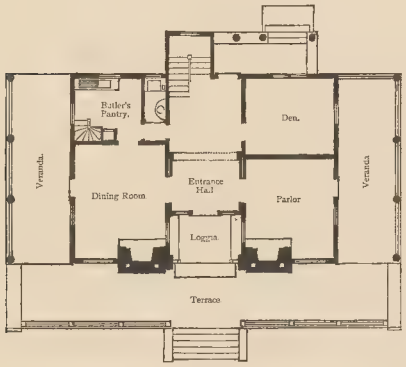
The Architectural League.

But such views as those propounded by the President of the American Institute of Architects, Mr. Richard Upjohn, at a meeting held in New York, in 1867, are as fresh now as then: "You know that the great excellence in building is truth. Truth in architecture is stability; without it, the building is a tottering sham. Let us act out this principle of truth in our lives, for, unless we are rigidly faithful to it in our conduct, we shall find it difficult to embody it in our designs—a corrupt tree can not bring forth good fruit. A mind full of deceit can not make a truthful design. An irreligious mind can not develop the idea of purity in its work. For the walls and pillars which we erect, are they not the lithographing—the writing in stone—of our own conceptions? Therefore, as our ideas are, so will be the structure which we build.

we build. And the two ideas of purity and irreligion can not have a home in the same mind; neither can truth and deceit.

"Look at the work of other men as if it were not theirs, but yours; just stand in their shoes awhile, and then look at the results of their labors, and you may be certain, so standing, that you will do no harm to your neighbor. On the contrary, you will give him full credit for his skill and ability, and your criticism of his work will enlarge your own knowledge. You will also present to him new views and needed information, and he will be obliged to appreciate the sincerity of your attempts to do him professional service. In a word, he will be thankful."

The spirit of a just criticism.



GROUND PLAN.

MR. WILLIAM KENT'S HOUSE.

Our illustration shows the garden-front of Mr. William Kent's house, the entrance-driveway being off to the right, and near it the principal entrance, which is not seen. The situation—on Tower Hill, at Tuxedo Park—has some commanding features, and the Tower Hill road winds around on the brow of the hill to the right of the cottage. The view here given is of the most commanding front, and is seen from the lake. The dimensions are large, being about forty feet by sixty.

A great overhanging gable.

We note, first of all, the great gable overhanging and covering the porches, as the principal effect of the design; the second story containing two rooms to a single room on the first story. The material is a local stone—a species of trap-rock, with dabs of mica, as if a man had taken a brush of black paint and slung it on, so that we have spots of mica on a gray ground. The superstructure is of shingles, with half-timbered work—shingled walls, gables, and roof.

The heavy, low wall in the foreground for each of the seen porches, and also for the entrance-porch, has the effect of a parapet, producing a sense of the strength and the defensive quality of the home, and reminding one of the old phrase of the Englishman's house being his castle.

Masses of black and white.

Of course, the object of the architect, so far as exterior effect goes, is to get masses of black and white—the highest shadow and the highest light in proper relation, as in Mr. Van Buren's portal, herewith given. Mr. Kent's exterior abounds in these nobly contrasted blacks and whites. The view, as one comes up from the station and turns into the road from the lake, in order to climb Tower Hill, is extremely beautiful. We may remark that, although the gable does not show the *entasis*, or slightly curved outlines, as in the cases of the houses of Mr. Barbey, Mr. Van Buren, and others, upon which so much of their

of their effect depends, yet the presence of the molding, and the extreme width of the gable itself, seem not to have demanded such an effect in the present instance. The problem for the architect was an altogether different one—and, moreover, this gable has a chimney.

Open-timbered ceilings.

The entrance-hall and dining-room have open-timbered ceilings, and high wainscots of native woods, naturally treated. The staircase winds up back of the hall mantel in an effective way, and the accommodations in general are ample, the building being equivalent to a four-story one, with its basement-kitchen, and its six servants' rooms in the attic. The cost was about thirteen thousand dollars.

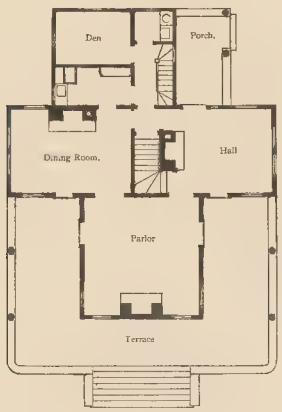
Seventeen years ago, the Rev. O. B. Frothingham said to a convention of architects that while, within his recollection, a taste for the building art had decidedly advanced, and a great deal of money had been expended in giving it expression, there was still room for much improvement in it—a result which must necessarily be preceded by better education and high attainments in the professors of the art, and by a higher standard in the community whose means must sustain it. Referring to the responsibilities of architects to the community, he observed that he himself occupied a house in one of the best wards of the city, and that, of the lines which should be straight in it, there was not one that was so; and, whether with reference to doors, windows, decorations, or means of heating and ventilation, the dining-room, as compared with its possibilities, was not fit for a cultivated gentleman to eat in, nor the parlor to talk in, nor the bedroom to sleep in. He believed that all that was projected by the New York Chapter of the American Institute of Architects was required to insure a better state of things for the whole community; and that a society organized as the representative of the architectural element of that community should not be contented with less. The society had begun in a small way, but as far as it had gone it had evidently made a substantial success. Since Dr. Frothingham's address, the progress of the Institute has been rapid and sure; and the comfort of the average dwelling-house designed to-day is a pleasant surprise in the light of Dr. Frothingham's experience.

Not fit to live in.

Many years ago, while contrasting the conditions of architecture in this country with those abroad, an American architect noted that American architecture will have a constituency composed of one class before the law, and possessing,

possessing, in co-operation, an elasticity of capacity for the application of capital equal to the demands of the largest projects that look at once toward the increase of their capital and the amelioration of the community. "As nearly all its members, too, will have at least an elementary general education, they will be eligible," he thought, "for just such art education, along with other branches of an extended practical curriculum, as its responsible repositaries can contrive to dispense to them. And this dispensation of art-culture will not only be returned to its dispensers with interest, in the shape of employment—the results of which will again react for the gratification and education of the whole community—but, if we prove ourselves worthy of the confidence of our employers, it may conduce to still greater results for the benefit of the profession." A sign of the present architectural progress is that one does not think it needful to rehearse such truisms now.

The architect's constituency.



GROUND PLAN.

MR. HENRY J. BARBEY'S HOUSE.

Mr. Barbey's house is a genuine attraction of Tuxedo Park, with dimensions forty by sixty feet, and general effect extremely virile. Viewed from the point taken by our artist in making the present illustration, the most noticeable fact is the spirit of the diagonal of the roof, where, while the main roof is pitched at an angle of forty-five degrees, we have, nevertheless, none of the usual long, attenuated line. In all his houses, Mr. Price has taken special pains to avoid the long, lank, flat, crushed roof, although to get this result has been a labor in all cases, and a particular study in this case. Note how, at the right, the line commences in a pitch of its own, and then rolls off, as it were, so as to become Hogarthian. In Cottage G—which is illustrated in this collection—the roof cants out slightly at the eaves; in Mr. Barbey's house it slopes in. The result obtained, as has been observed elsewhere, is that called by the Greeks *entasis*, and is at once appreciated and admired by every amateur who visits Tuxedo Park. It is easy enough to get rigidity, but it is difficult to get flexibility, in the exterior contours. Mr. Bruce Price's beautiful lines are a source of pleasure.

The diagonal of the roof.

Very conspicuous is the tower, about fourteen feet front by eighteen feet deep, built of local stone, a hard and porphyritic variety, which appears in great bowlders throughout the region, and belongs presumably to the Glacial period. Its tone is a beautiful pink, filled full of lovely tints of quartz, some of them as green as malachite and others of the hue of topaz, all of them visible in the tower itself, and the most exquisite of them when the spectator is near by and the stone is wet. Perhaps no instruments in New York could polish this stone or saw it; it is harder than onyx. All the foundation of Mr. Barbey's house is built of it, and also the two columns at the entrance, which are monoliths, eighteen inches in diameter.

Porphyritic stone.

It is

It is to be observed that the shingle-work is stained to match exactly the tone of the stone, that is to say, a very soft, pinkish green, and as a consequence the whole effect is in keeping. We note the half-timber work at the back of the *loggia*, with its pebbled panels, and the quaint old casements of the windows (it is a pity that one of these windows was not opened at the time that the view was taken); also the deep embrasures in the roof.

Pebbled panels.

The interior is finished entirely in native woods, brought to a key with color and polish. The mantel in the hall is strikingly bold, consisting simply of two large pieces of the same stone cut into a lintel. There is room in the fireplace for a quarter of a cord of wood, and for a man to stand therein. Of a winter evening, a rattling fire is a special source of comfort. The cost of the house was about eighteen thousand dollars.

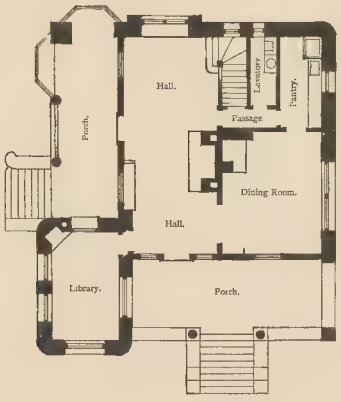
"I have sometimes thought," said Mr. Arthur Gilman, to the American Institute of Architects, in the year 1867, "that what Disraeli says of a great general is almost equally true of a thoroughly trained and qualified architect: that he should be a man at once great in the greatest and small in the smallest of things; or, as Goldsmith remarks in his 'Natural History,' speaking of the trunk of the elephant, that it is able to rend an oak or to pick up a pin with equal facility. The profession of architecture, unfortunately, perhaps, embraces three entirely distinct and diverse qualifications: it is a union, first, of a mechanical trade, or rather of a full knowledge of the proprieties of several of them; second, of a mercantile business or agency, having very direct and responsible fiduciary relations with the funds of the employer; and, third, of a fine art—in fact, of what Coleridge well calls the finest of the fine arts—and the most difficult of them all. Now, as we all know, it often happens that proficiency in the two former qualifications gives to some men a standing and a name in the business or the profession, to which they would not have a shadow of a claim if tried by the third and most important of all. If this spurious prestige is further strengthened by the chance to use, in one or two prominent situations, from three to four times the quantity of materials in a building which a sound construction would warrant, or a decent regard for economy would excuse, there is then scarcely any assignable limit to the popular renown of such an achievement and of its astute author. From these and kindred considerations, it is not difficult to understand how it results that the architects who

The profession of architecture.

who evince the best talent at getting commissions are not always the best fitted to execute them after they have been secured. In fact, I have sometimes been asked, by some of the more thoughtful class of amateurs, whether popular success and general employment in our profession did not seem to follow almost in precise inverse ratio to the degree of merit in the recipient.

Art and public feeling.

"It may, perhaps, be thought the bane of all art that it is so dependent upon the public feeling—that it flourishes not in proportion always to the degree of talent among its professors, but according to the degree of taste or sensibility for it among other classes of the community. But there can be no doubt that such is really the true state of the case. Particularly will it be always readily admitted by those who know anything of the public mind, that the public, as a body, too often—even the best of them—are very ill informed in architecture. And herein, I think, lies the peculiar hardship—the anomalous and sometimes almost helpless position of the architect." These views are not lacking in essential truth and historic interest.



GROUND PLAN.

MR. PIERRE LORILLARD'S (JR.) HOUSE.

The general style of this effective cottage, at Tuxedo Park, built by Mr. Bruce Price, is old colonial, and the porch is modeled from the porch of an old colonial house at Quogue, Long Island—modeled, we say, rather than copied, because Mr. Price looked at it, remembered it, and drew it. Then the big staircase window, the fact that no two windows are alike, and that they are on different levels, because of the necessities of the interior plan, are all in sympathy with the colonial treatment. Mr. Price, it may be observed, is not an absolute slave to the doctrine which requires a perfect correspondence between interior plan and exterior effect. He looks out for architectural lines as well as for convenience of ground plan.

No two windows alike.

The materials are weather-boards, and, in the tower, shingles; and the dimensions are about seventy-five feet long by thirty feet wide—the entire front representing a curve inward, at an angle of about thirty degrees. The principal exterior decoration is the antique bull's mask, in garlands, the garlands falling from the horns; and the material used for this decoration, consisting of burlaps, glue, and plaster, in composition, is very durable as well as very hard, partly owing to the fact that it is painted with three coats of paint. The design is made in a die and then stamped into this composite substance. The outside of the house is a tone of light golden greens; the body being a marrowfat pea—a soft, chalky green—the trim a lighter green, and the blinds a darker, while the roof is gray.

Antique garlands.

Our view shows the entrance-front, toward the north, facing the main road; and we note how wonderfully harmonious it is, with all its details—how simple and yet how varied, having no incongruities, but winning the attention by straightforwardness and unity.

No special decoration appears in the interior, save that in harmony with the

Cream-colored painted pine.

the general old colonial style of the exterior. We see everywhere the cream-colored painted pine, and the garlands and fans on the mantels and casements. The hall, entered directly from the exterior, runs through two stories, and has a gallery leading to the chambers. The staircase, rising to the left, is very spacious, and produces a dignified effect. Most of the rooms are *en suite*, and the effect in general is very cheerful. The cost was about fourteen thousand dollars.

In 1868, Mr. Richard Upjohn, in an address to the American Institute of Architects, said: "Let me ask you, if you desire to help forward a living architectural art in America, to try to realize that, in the practice of your profession, you have not to deal with simply a vestment or mass, which may be borrowed piecemeal or stolen bodily from any framework of brick or stone, and fastened on to any other. Not but that such partial or wholesale transmission of surface to your current subject may sometimes be the most fitting and conscientious way of meeting your obligations in its case; but this will not affect the law that every subject on which you are employed is a distinct and quasi-living organism in itself, demanding that respect and separate study of its conditions which are the due of every individuality. You can not do this if you are not sincere in your appreciation of architectural art. Sincerity in our art is of the first importance. Where there is a true love of art, there is sure to be sincerity; and disintegration is equally sure to follow the absence of that virtue. With it, a thoughtful and earnest member of our body has the opportunity of placing himself in the first rank among his fellows.

"The question comes up in our new community, after being decided in the affirmative so emphatically and so often during so many ages, at the apogee of every nation that has left its mark on history, Is architecture a fine art or not? If not, then let some one prove its inferior position, and at the same time prove the ridiculous error of judgment made in this respect by the most civilized nations. Does it not diverge from mere building at some point in every example? Why is it that a cultivated person recurs to some excellent building with constantly increasing pleasure?

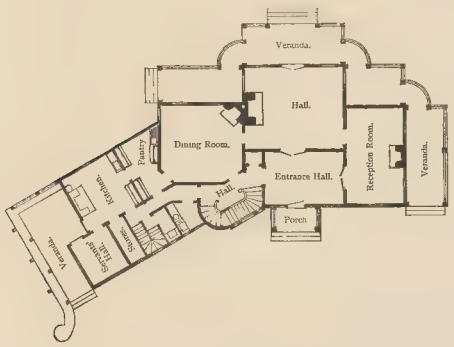
The vitalizing principle is color.

"Let me speak a word for color, against which our fellow-citizens seem to have had a strong though now happily departing prejudice. Color is the vitalizing principle of architecture as it is of nature. Reduce a landscape to a dead

a dead uniformity, or monotint, and admire the result if you can. Destroy color, and you chill the very life of art. See how the strong yellow tint of a sunset enlivens the most tame and contemptible building. We can not have a permanent sunset—we can not rule the atmospheric laws to our ends—but we can, by choice of material for color and texture on exteriors, and by polychrome and rays of light, stained by their passage through tinted glass, do something toward replacing their effects."

A permanent sunset.

Mr. Bruce Price's work is entirely in sympathy with these earlier views of a fellow-artist; and, as has been already observed, the value of color as a vitalizing principle in the architecture of his houses makes a strong appeal to every sensitive eye at Tuxedo Park.



GROUND PLAN.

MR. J. W. JOHNSON'S HOUSE.

As a specimen of architecture, this house has unusual charm. It is constructed of white Kasota stone, quarried on the banks of the Mississippi River, at a distance of about sixty miles. Sometimes a pink Kasota stone is used in Minneapolis—where Mr. JOHNSON's house is situated—and a very good example of it is in the Kasota office-building, on one of the principal thoroughfares of that thriving city. The difference between the white and the pink is one of tint solely, and not of texture. It is worth noticing, in connection with this subject, that Mr. Johnson's house is the first example in Minneapolis of the use of this stone for a place of residence, it being a little scarce when white, and rather hard, so that it can not be rubbed, but must be tooled. The dimensions of the building, including the porch, are one hundred and two feet by seventy-two, and the principal features are the carriage-porch and square tower. Decorative detail appears in many places—in the caps and balcony-rail of the porch, in the window-caps, in the caps and columns of the carriage-porch, and in several tablets. The four large arches, and the heavy moldings of the carriage-porch, give to that part of the structure considerable importance.

White Kasota stone.

All the trimmings of Mr. Johnson's house are tooled. The body of the work is broken ashlar, and the roof black slate.

Tooled trimmings.

Entering by the front porch into the central hall—which continues around to the side entrance, and is finished in mahogany, with a paneled wainscoting six feet high, and a frescoed ceiling—we find ourselves directly opposite the main entrance, and in front of a very large fireplace with heavy brackets, and heavy columns reaching to the ceiling and supporting the beams of the same. On the right side of the chimney are the main stairs, which continue to the second story, and have a domed ceiling. The parlor, at the right of the principal entrance, is finished in bird's-eye maple, and has a fireplace continued to the

Bird's-eye maple.

the ceiling, where it supports the cornice that runs around the room. On the left of the principal entrance, the first apartment is the sitting-room, finished in mahogany, and back of it the library, finished in cherry, each room having a coved ceiling and a wainscot, and being frescoed—that is to say, hand-painted, and not stenciled. Behind the library, a large bedroom is connected with a bath-room and toilet-room, each finished in birch—which is much used by the Northwestern architects, being a fine-grained wood, and available for imitation of mahogany or cherry, although, in Mr. Johnson's house, all the wood has a natural finish. The architects, Messrs. Long and Kees, prefer paint in the interior finish, because of its decorative possibilities, and Mr. Frederick Kees has so treated his own house, and for the same reason. Immediately behind the main stairway, the dining-room is entered by the side of the chimney. Here the finish is in quartered oak, with a paneled ceiling of the same material, and a wainscoting six feet high, which gives an odd effect, because the panels are long and very narrow. The kitchen and pantry are finished in oak, as is also the back stairway.

Long and narrow panels.

Ascending to the first landing, you approach a square, wainscoted hall in the center of the house, finished in mahogany, with a guest-chamber, also in mahogany, on the right of it; and next to the chamber a sitting-room and bedroom, each finished in cherry. Directly opposite the stairway are two other chambers in quartered oak, and over the dining-room a chamber in sycamore, whose speckled grain produces a unique effect. All the other parts of the second floor are finished in brown ash, and each bedroom has its own toilet-room. There are three servants' rooms on the second floor, and a billiard-room in the attic.

Mr. Johnson's house is heated by steam, mostly indirect, and thus well ventilated, while each principal bedroom has a fireplace for ventilation, as has the second-story hall. All the walls are built hollow, in order to keep out the frost, which, in a region where the thermometer often registers forty degrees below zero, would otherwise go through them. A barn of the same stone, costing fifteen thousand dollars, is situated near by. The whole cost of Mr. Johnson's house is about eighty thousand dollars.

Walls built hollow.

An Edinburgh architect has recently drawn attention afresh to the fact that stone, for important buildings, should be quarried, stored, and seasoned before it is hewn and placed in the walls, in order to allow its natural sap to evaporate

orate and its quality to be tested. Such a procedure would, of course, add to the cost, but, in his judgment, would prevent the wasting of stone from rains, frosts, and other atmospheric influences. He says: "Stone that is quarried the one day and built-in the next is in a green state, and unfit for use. It is not in condition—it is at its weakest; its pores are open and ready to absorb not only moisture, but the gaseous and disfiguring influences which tend to its destruction." *Seasoned stone.*

The Kasota stone is so firm in quality that the architects of Minneapolis would probably scorn the idea of storing it before placing it in the walls of buildings. Certainly, Mr. Johnson's house, and Mr. W. D. Washburn's, near it, are not constructed of what would be described by this Edinburgh architect as seasoned stone.

The piazza is approached by stone steps at the side; and in one corner of the hall, near the front door, is an alcove with a closet.

GROUND PLAN.

MRS. E. F. METCALFE'S HOUSE.

This house is situated in Buffalo, and was built by Messrs. McKim, Mead, and White. The vestibule, five feet by eight, opens into and forms a part of the hall, and is finished in quartered oak, with a high base and a paneled wainscot to the height of the door, the top molding of the wainscot being the upper part of the door-trim. Over this is a frieze, with small alternating square and round panels, which are filled with turned spindles. The cornice is of molded wood, and the ceiling is wooden, with very flat, large panels. *Finished in quartered oak.*

We enter the hall directly from the vestibule, and find it finished, like the vestibule, in quartered oak, with a similar treatment of wall-spaces—that is to say, the wainscot is as high as the doors, running entirely around the hall, and above the wainscot are small, alternating round, square, and diamond-shaped panels of open spindle-work. Here, also, we see again a cornice of molded wood, and a ceiling treated with large, flat, wooden panels. We notice, too, that the mantel runs the entire height of the first floor, and has broad, comfortable seats on either side. It is, indeed, the main feature of the hall. Divided into three parts—the lower, middle, and upper—the lower part is of Sienna marble to the height of the mantel-shelf, which is elaborately carved and molded, while above this mantel-shelf appears an immense mirror of beveled glass, set in a richly carved and molded frame. Recessed niches at either side of the mirror are circular in plan, their upper part finished in the form of a finely carved shell, which runs up into and forms a part of the frieze, whose central portion is an interlaced design of squares and circles. *Mantel of Sienna marble.*

The principal staircase adjoins the mantel by means of a screen of light, turned baluster-work, arranged in a series of frames, with molded circular tops, the lower part of the screen being on the fireplace side, and paneled in a manner resembling the wainscot of the hall, while, directly opposite the screen, and

and on the staircase itself, is a paneling of narrow oak and cherry strips, imitating interlaced work, the middle of it showing a circular arrangement of oak and cherry strips radiating from a carved rosette. All the doors and window-trims are fluted.

Series of square windows.

On the staircase-landing, between the first and second stories, is a series of square windows, so treated as to produce the effect of one large window, and filled with leaded glass, in colors. The newels are relieved by a flat carving, and the balusters are delicately turned, supporting a molded hand-rail, which continues around the landing on the second story.

Mrs. METCALFE's library is at the right on entering, and farther along is the dining-room. Directly opposite the vestibule-entrance is the hall leading to the kitchen and back stairs. To the right of the hall-entrance is the fireplace, with seats on either side. The dimensions of the library are fifteen feet square, and above the high base-board are the open book-shelves, with a molded cornice and light balustrade. In the corner of the room appears the mantel, faced with tile, and having flat, carved pilasters at either side, under the mantel-shelf. A large, beveled-plate mirror is set above the shelf, with a richly ornamented and molded frame. Higher still appear carved festoons, like those under the mantel-shelf; and, at either side of the mantel, two light spindles, with turned brass ornaments. A cupboard with glass doors—between which is a recessed niche—opens at the left of the doors leading into the dining-room, and is designed as a part of the book-shelves, while to the left of the doors leading into the hall is a window, overlooking the lawn, one side of it showing a picture framed with beveled mirrors and wood-work, so as to give the effect of a double window. We note, also, a flat bay-window, with an arched transom; and also the fact that the base of the book-cases runs into this bay, and forms a broad seat. Between the mantel and the bay the wall is covered with a sheathed wainscot, and is clear of book-cases.

Picture framed with mirrors.

The size of the dining-room is fifteen feet by twenty-two, with a bay-window four feet by ten, and a decorative wainscot to the height of the sills, divided into irregular panels, and fluted in the rails and stile. The walls are covered with fine matting, the surface of which shows a hand-painted decoration of leaf and flower, extending through the wooden cornice. All the window and door trims are flat and molded, and continue up through the cornice, which

which is broken around them. On the face of the window-trim which breaks through the cornice appears a carved elliptic ornament; and there are recessed shelves over the large doors leading into the library and the hall, supported on small brackets, and used for fine china or ornamental plaques. Large octagon panels, with an oblong panel between them, are seen in the upper and lower portions of the doors opening into the library and the hall. The mantel has a marble facing below the shelf; and between the lower part of the shelf and the marble facing is a row of flat fluting, which continues down the side of the mantel. Above the shelf, the mantel is recessed in the form of a very flat elliptic curve, part of which is plastered and part paneled, the whole continuing up to the cornice, where it terminates in a semi-elliptic dome. The sideboard is recessed into the wall; its lower doors have carved panels, and its upper part has octagonal shelves, supported on turned and carved spindles. All the hard-ware is elaborately designed in hammered and cast brass.

Large octagon panels.

At the end of the dining-room, a deeply recessed bay opens through an elliptic arch of very light wood moldings, the upper part of the windows being filled with square panels of glass, and the lower part being one large pane. The decoration of the ceiling is a geometrical design, painted in fine lines of gold, which at intervals run into rosettes of varied patterns.

We now enter the parlor, fourteen feet by sixteen, finished in white and gold, with a high molded base supporting silk panels in molded wooden frames, and a paneled wooden frieze, about eighteen inches high, terminating in a cornice of wood richly molded and carved. At either side of the mantel, a turned column has carved capitals, and under the mantel-shelf, between these columns, a series of flat brackets has carved rosettes between them. The molded mantel-shelf rests upon these brackets, and the space above the shelf is occupied by a panel of silk.

Columns with carved capitals.

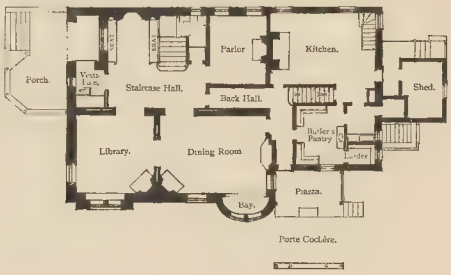
The window and door trims are of narrow, flat, reeded pilasters, with molded bases and carved capitals—the pilasters running up through the frieze and cornice. The tops of the windows break through the frieze, and are treated with flat brackets and rosettes. The oaken floor has a border of oak and white holly.

The exterior of Mrs. Metcalfe's house is of local stone in the first story, in the second of red brick, and in the roof of shingles. The gables also are shingled,

Chimney-stacks in groups.

shingled, and the chimney-stacks are arranged in groups, though counting each as one by being built with round brick.

We may remark, in conclusion, that the striking individuality of Mrs. Metcalfe's house does not tend to promote sympathy with Mr. Ruskin's dogma that the architecture of a nation is great only when it is as universal and established as its language, and when provincial differences of style are nothing more than so many dialects. But Mr. Ruskin had not yet heard of the new era of American architecture.



GROUND PLAN.

MRS. E. L. MILBANK'S HOUSE.

In an address delivered before the fourth annual convention of the American Institute of Architects, in Philadelphia, November 9, 1870, the Rev. Dr. William H. Furness said: "It is your misfortune—or your trial—to live in a country so young in everything, especially the high arts, that architecture is hardly yet appreciated as an art, or its professors and students esteemed as anything more than builders and working mechanics. Builders and mechanics are, by the way, honorable after their kind, and not the less honorable, but the more so, when they are loyal to their position, and make no pretense of being what they are not. Indeed, some architects themselves seem to have no higher idea of their art than what the word architect literally signifies: *chief of the builders*. If this is really all that it imports, then, as it has well been suggested, the *fine* art—the art which divided with painting the affections of Giotto, Michael Angelo, Da Vinci, and Raffaelle, and produced the Greek temple, the Gothic abbey, and the Venetian palace—may as well look about for some other name. The consequence of this confounding of artists with mechanics is, that your art is not only defrauded of its dignity, but is without its rightful authority; and you have incessantly to submit to the humiliation of discussing as questions of taste what are no questions of taste at all, but matters of knowledge, of fact, with persons who, so far from having studied them, have never given a thought to them before; with persons who, if they knew what makes for their salvation (architecturally speaking), would sit silently at your feet and listen and learn. I sympathize with you, gentlemen, as every humane man must, when, knowing the reason and principle of your work, you have to hear it questioned and caviled at by those who, sound as their judgment may be in the stock-market, or as to the quality of this or that article of commerce, know nothing of architecture—a trial as great as it would be to a mathematician

Architects and mechanics.

Questions of taste.

a mathematician to hear his axioms disputed, or the sum of two and two, for instance, questioned. What art has a better right than architecture to be called a fine art?"

One of the most pleasing signs of the artistic times is the changed condition of some of these things after the lapse of seventeen years. To-day the architect is universally recognized as an artist, and is never confounded with the mechanic.

Whitish-red stone.

Our illustration of Mrs. E. L. MILBANK'S large house, at Greenwich, Connecticut, is of the front view. The material is a whitish-red stone, with deep-red stone trimmings, and a roof of old corrugated British tile, like the Tiffany house, in New York. This roof is an extremely important feature of the exterior. The style of the building may be called Romanesque, although it is less severe. The dimensions are one hundred and forty feet front, including the *porte-cochère*, and one hundred and twenty-five feet deep.

The front faces Long Island Sound, and has an immense piazza all the way across it, running out into a circular rustic terrace formed by bowlders laid on end, with steps at the right leading across a wide, beautifully cut, flat lawn, to the conservatory. This piazza is inlaid with Roman mosaic, laid on a solid rock bottom, the balustrade being solid stone. Of some importance, also, is the pinnacle, with its large attic balcony, supported on Romanesque columns with grotesquely carved capitals in Romanesque style. The dining-room has a large bay of the English type, running up two stories; and over the entrance in the second story is another balcony, above which the roof runs down over an immense oak beam, the ends of the face of which are grotesquely carved. Through Normandy and Brittany, these carved forms, often resembling the mouths of animals, produce a very quaint effect, which Mr. Rich, the architect, noted during his recent visit there, and carefully made sketches of.

Large bay of the English type.

A side view of the house at the south shows a long L, arcaded in stone, and running down to the rear, where it forms a servants' porch, and a servants' *porte-cochère*. We enter the square hall, twenty-seven feet in diameter, finished in solid quartered oak, with a heavy beamed ceiling, and wainscoted to the ceiling in beveled panel-work, each panel having a central feature of carved work, and each carving being different from all the others, and all of them Renaissance. As you enter, you look toward a large window, running through two

two stories, and nineteen feet high by ten feet wide. Instead of the usual stained glass, it is of plain lemon-yellow glass, the design simply leaded in, and the whole covered with an interior wrought-iron grill—a piece of Renaissance wrought by a Florentine workman in New York, after Mr. Rich's drawings. *A piece of Renaissance.* At the right of this window is the principal attraction of the hall, a large fire-place of bluish-gray stone, on which figures in low relief appear—at the right, a seated figure on an old settee, blowing bellows, the flames from which form themselves into a shelf; and, on the other side, cherubs—after Lucca della Robbia—warming their hands from the glow of the fire. Over the mantel, a large bronze dial records the direction of the wind, through a wrought-iron vane on one of the chimneys. Especial mention is due to the elegant and beautiful tapestries which were selected by the architect for this house in various cities of Spain, especially in Valencia, Salamanca, and Burgos, many of them of historic interest, all of them old, some of them from cathedrals; also to a full suit of antique armor, completely ornamented—breast-plate, shield, and lance—obtained from a family in Canterbury.

The parlor, twenty by forty-four feet, is in Japanese style, in a deep-red lacquer, with a bamboo ceiling, and walls covered with Japanese embroidery. A semicircular bay-window is at one end of the room and an octagon at the other. Standing at the mantel, which faces the entrance to the hall and is Japanese in spirit, you look across the parlor, across the hall, across the library, and across the dining-room, out of the latter's bay-window, and on to the lawn—an unusually extensive view. *Japanese in spirit.*

At the left of the hall is the library, very quiet, in gum-wood. Majestic is the dining-room, in solid mahogany, walls and ceiling, the frieze and inlay of mosaic of different colored woods. This noble apartment is twenty-four feet square, and has a mantel of mahogany eleven feet wide, with a facing of Mexican onyx, laid not in little slabs but in lengths two feet wide and nine feet long.

Behind this series of rooms are the pantries, store-closet, servants' dining-room, kitchen, and elevator. Notable in the culinary department is a milk-room, on the first floor, tiled in white enamel—floor, walls, and ceiling. A refrigerator opens from the pantry, and another from the servants' hall, and the kitchen floor is tiled with red Dutch tile, and wainscoted to a height of four feet

feet six inches with white tile. The rear of the house, over the servants' hall, is given up to the servants' quarters, so that the entire front can be completely shut off.

A magnificent play-room.

There are ten bedrooms in the second story of Mrs. Milbank's house—one in white and gold, another in gum-wood, a third in mahogany, and so on. One of the toilet-rooms has walls and floor covered with encaustic European tiles, hand-painted. A spacious play-room, twenty feet square, is situated in the attic, with a wide, open, truss-beamed ceiling. The architects are Messrs. Lamb and Rich.

GROUND PLAN.

MR. WILLIAM H. SCOTT'S HOUSE.

Some years ago there existed in New York city an Association for the Advancement of the Cause of Truth in Art, which formulated the following architectural creed: "We hold that in all times of great art there has been a close connection between architecture, sculpture, and painting; that sculpture and painting, having been first called into being for the decoration of buildings, have found their highest protection when habitually associated with architecture; that architecture derives its greatest glory from such association; therefore, that this union of the arts is necessary for the full development of each. *Union of the arts.* We hold that it is needful, in times when true art is little practiced or understood, to look back to better periods for instruction and inspiration; that, in seeking for a system of architecture suitable for such study, we shall find it only in that of the middle ages, of which the most perfect development is known as Gothic architecture. This architecture demands absolutely true and *True and constructive building.* constructive building; alone of all the styles that have prevailed upon the earth, it calls for complete and faithful study of nature for its decoration; it affords the widest possible field for every decorative art—for sculpture of natural forms; for painting of every noble kind; for the rendering of lovely forms and colors in glass-painting, mosaic, metal-working, pottery, furniture, and drapery; and it is based upon a system of building more nearly than any other that which we at present need. The exact reproduction of mediæval work is only desirable so far as it may be necessary to regain the lost knowledge of the vital principles that controlled it. Out of the careful study and application of these principles a true and perfect architecture is sure to arise, adapted to all our wants, and affording the most ample field possible for a display of our artistic power." Among the signs of progress in American architecture, this extract deserves to be placed prominently. Representative architects in this country are

are no longer wedded to the idea that, in seeking for a system of architecture, they can find it "only in that of the middle ages"; though at the same time they may entirely agree with Mr. Ruskin's estimate that one of the chief virtues of the Gothic builders is that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did. "If they wanted a window, they opened one; a room, they added one; a buttress, they built one, utterly regardless of any established conventionalities of external appearance. Every successive architect employed upon a great work built the pieces in his own way, regardless of the style adopted by his predecessors. These marked variations were, however, only permitted as a part of the great system of perpetual change, which ran through every member of Gothic design."

Virtues of the Gothic.

The architect of Mr. William H. Scott's house, Mr. George T. Pearson, was compelled to meet special requirements of the site on School Lane, corner of Wayne Street, Germantown, Philadelphia, and accordingly he introduced certain features which deserve note. Generally speaking, it was necessary to have the principal rooms and the main veranda so located as to insure the utmost privacy, and to see that all the apartments were arranged so as to receive sunlight during some part of the day. Of course, these requirements might not at first sight be considered as special in the case of Mr. Scott's house, but attention is due to the difficulty of obtaining them. Mr. Pearson attacked his problem with energy, and solved it with success; and we have in this suburban cottage—or perhaps we should say villa—a pleasing example of the contemporaneous American architect's art. So far as style is concerned, the building can not be classified; and in this respect it is practically like most of the structures represented in this collection. But Mr. Pearson does not assume that non-compliance with any set style necessarily deprives a dwelling of features on which the artistic imagination may be worthily exerted, and in which new ideas may be brought into place. The value of the result depends upon the freedom of the architect within the range of the vitalizing ideas of his art.

The problem to be solved.

The walls of Mr. Scott's house are for the most part of gray stone, and the pillars of the principal veranda show the same material. Red tiles have been used in the roof, and glazed brown tiles in the gable-ends. The main outlines

outlines of the roofs have been sedulously preserved, and religious care has been taken not to destroy the bold effect which was sought. The oriels have been constructed so as to be entirely subordinate to the main design; moreover, both in exterior and interior detail, Mr. Pearson has endeavored to follow certain local forms of approved excellence wherever possible. *The oriels subordinate.*

The hall is wainscoted and ceiled in oak beams, with plain wide oak boards between, and the stairway has carved newels and a screen alongside of the first landing. All the other apartments on the first story are in hard wood, with wooden cornices; the chambers are in painted pine, and the bath-room is in oak, with painted walls and ceiling.

On ascending the stairs, one notices the large window of the first landing in colored glass, and also the glass-paneled doors that divide the first-story main rooms from the hall. A stone inclosure-wall, on the street lines, runs around the piece of ground on which the house stands. The total cost of the house, inclosure-wall, and stone stable, was about twenty-five thousand dollars, and the entire work was finished in 1886.

GROUND PLAN.

MR. H. H. HOUSTON'S HOUSE.

One of the largest and most commanding suburban villas in this country is that owned by Mr. H. H. Houston, in the suburbs of Philadelphia. The walls are built and faced with the Chestnut Hill gray stone, laid in coursed work, rock face, and the trimmings are of Eastern granite. The porch has a wooden floor, except at the entrance, which is of rubbed flagstones. Its plate and rafters are of oak in finish.

Chestnut Hill gray stone.

Entering the building, we find the hall and stairway in oak; the parlor in butternut; the reception-room in mahogany; the library and dining-room in quartered oak; the office in quartered sycamore; the servants' quarters in cypress; and the principal bedrooms in oak, cherry, and sycamore, in the second story, and in pine in the third story. Particular attention may be directed to the high wainscoting of the main hall, and to the wooden ceiling on each floor; also to the dome at the top, with a center skylight. All the columns and arches of the hall are in oak, with carved panels and caps. The wainscoting of the dining-room and library is accompanied by paneled ceilings in oak. The entire cost of the building proper was one hundred and fifteen thousand dollars, and all the work was finished in July, 1886. On leaving the house, one casts a respectful glance at the large red-stone mantel in the hall and the mosaic floors in the vestibule. The architect is Mr. W. D. Hewitt, of Philadelphia.

Paneled ceilings in oak.

Considered in its more general aspect, this house has many manifestations of common sense in architecture. For example, in arranging the rooms connected with the kitchen, care has been taken that the servants shall be required to traverse as little space as possible in the performance of their duties; the butler's pantry has been put just where it is most convenient, without interfering in the least with the more important rooms. In this position it serves also

also the useful purpose of preventing the necessary odors of the kitchen from permeating the hall and library, and is of convenient size, with appropriate dresser, shelving, drawers, and closet. The practice of incorporating what is known in England as a serving or sideboard room, in the interior plan of the house, is less common here than there, although, where the house is one of any pretensions, the purpose of the sideboard-room, which serves as a means of communication between the dining-room and the kitchen, is promoted in a similar way—as in the present instance, where a simple hall answers every requirement. Furthermore, the architect has succeeded in so cutting up the various rooms of the first floor as to provide each with the requisite space, and to locate all as compactly as possible. The drawing-room is not so large as to rob the library. Wherever an opportunity has offered for favoring one room above another, the preference has been given to those rooms in which the family pass the most of their time; and for them special arrangements have been made in the interests of ventilation and of heating. The value of light in these apartments could not have been more thoroughly appreciated; and there is little disposition to sacrifice this luxury for the sake of adding a convenient piazza or introducing an imposing balcony. In the servants' quarters, also, this principle has been applied, on the general theory that servants can do more for their mistress when laboring under hygienic conditions—so much more, indeed, that the slight additional expense necessary to create such conditions was considered of no consequence, in view of the gain in positive comfort. It seems as if the owner had said to the architect, "What I desire, first of all, is a comfortable place to live in"; and as if the architect, in meeting this wish, had possessed adequate apprehension of the necessity of treating servants well, if the full measure of household comfort was to be secured.

The sideboard room.

Hygienic conditions for servants.

The position of the porch, in relation to the points of the compass, has been carefully considered. Some porches are so heavily built that they dwarf the impression made by the main walls themselves; and others are so large that they seem intended as places of permanent abode, or at least to serve the purpose of an entrance-hall. Nothing of this kind occurs in the house in hand; and when we come to the entrance-hall itself we find it both artistic in its appurtenances and convenient in its dimensions, as if in memory of the fact that in our modern houses it is all that remains of the old Gothic hall. The

selection

selection of the furniture, it need scarcely be said, was not conducted on a principle liberal enough to admit a billiard-table into the entrance-hall—as a recent distinguished authority has suggested might be the case.

Arrangement of the bedroom.

The proper arrangement of the ordinary bedroom is a matter of very wide difference of opinion on the part of both architects and their clients; but no architect of the new Renaissance fails to recognize the importance of so piercing the walls that neither the windows nor the doors shall be in position to cause a draught across the bed, or of so placing the fireplace that it shall hold such a relation to the windows and doors as not to unite with them in the production of the same evil. He feels, however, that to draw a diagram of the several positions of bed, windows, doors, and fireplace, and insist upon following it invariably, in the construction of a house, is not practicable. It is easy enough to say that the bedstead should face the fireplace rather than the window, in order not to disturb the sleeper with the light; but suppose that such a position makes him subject to the disastrous condition of a strong draught! What shall be said, then, of the application of so excellent a principle? To get out of the difficulty by placing the bedstead in an alcove is his favorite mode of procedure, adopted from the French—with whom, by the way, it originated, not in ideas of hygiene, but in the more modest intent of preparing the bedroom for convenient use in the daytime as a living-room. The simple drawing of a curtain conceals effectively the fact of the existence of a bed. In any case, the American architect does not plan his bedroom without determining precisely where the bedstead ought to go, and does not provide for windows, doors, and fireplace, except in locations where they will not place the sleeper in a draught. It seems impracticable, however, to lay down special directions for the position of a bed—to say, for instance, as one author has said: "The first general principle is that the bedstead, standing with the head to the wall, shall have one side placed toward the light; for, if the foot be so placed, the glare of the morning will be offensive to the sleeper, and, in case of illness, reading in bed will be generally impracticable. As to which side is preferable for the light, the window and the dressing-table ought to be placed on the left, as the proper lady's side of the room, the door going of course to the right." Whether or not the left is "the proper lady's" side of the room, the American architect has not yet inquired.

The drawing of a curtain.

Indeed,

Indeed, his sense of freedom, under the few organizing principles of his art, is so acute, that in each particular situation he holds himself in readiness to apply those principles rather than specific recipes. Where the spirit of architecture is, there, he feels, is liberty; and this is the inspiration of his work.

GROUND PLAN.

MR. J. M. W. NEFF'S HOUSE.

THIS cottage is an attraction of the suburbs of Cincinnati, Ohio, at the corner of Reading road and Oak Street. The cost was about twenty-five thousand dollars, and the architect Mr. Bruce Price. The material is half timber in the gables, and shingles in the roofs and walls, while the copings of the porches and terraces are of stone, and both porches and terraces are tiled. *Tiled terraces.* Mr. Price has caused the house to be painted in a general tone of old gold —the body being old gold and all the trim a dark green.

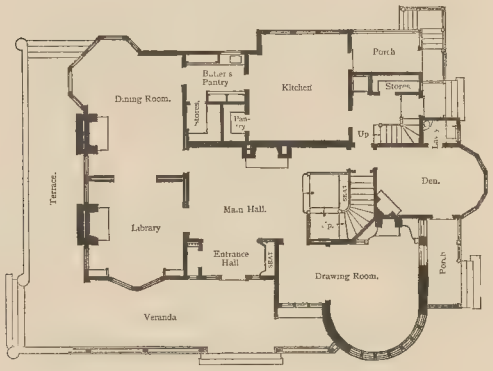
The façade, given in our illustration, shows first of all a beautiful tower, designed after the French columbarium, or dove-cote, and producing an unusually domestic effect; but, although the tower has French feeling, the finistration and the finish in general are English. We note the high, wide, square chimneys, and the long roof coming down to form a cover for the larger porch.

The hall is wainscoted in oak, and has a magnificent open staircase; and the mantel, with decorative panels of *répoussé* bronze, is not only handsome, but heavily carved, and runs to the ceiling. The parlor has been finished in *Louis Quatorze parlor.* Louis Quatorze style; and the library and dining-room are in cherry, after the English models of the present day.

Certain causes, at work in the production of the English country-house, Mr. Barry, the architect, has very succinctly grouped in his discussion of the subject. He shows, and very justly, that London, unlike Paris, does not represent what is deepest in the national tendencies, and does not exhibit what is most characteristic in the national life. While, in France, the great towns have been looked upon as the central rallying-points of society, and have obtained the fostering care of Government and individuals, who have brought to their adornment the resources of the fine arts; in England, the discovery of coal

coal and iron has led to the creation of many large centers; and no feeling of reverence for one's ancestors, or of affection for the associations of one's youth, has induced the Englishman to take a special æsthetic interest in their development. What endearing associations, he asks, cluster about such a city as Manchester or Birmingham, compared with those that entwine around the old houses of Rouen and Rheims? And what motive has any Englishman of artistic impulses to devote his money or his time to the establishment of objects of art in a new settlement whose *raison d'être* is the discovery of coal or iron? But the same process of reasoning does not apply to the United States—as witness the city of Atlanta, Georgia, the metropolis of the new South, where the architecture of the period finds characteristic and brilliant manifestation.

English motives.



GROUND PLAN.

HON. W. D. WASHBURN'S HOUSE.

MR. E. L. GODKIN, in an address to the American Institute of Architects, in 1869, said: "You are in some respects fortunate, gentlemen, in belonging to the profession which, though one of the oldest as regards the results of its labors, may, from a social and economical point of view, be considered a new one. It is only in our time that architects can be said to have been brought into professional relations with the mass of the people, for it is only in our time that the people can be said to have begun to build. You have been occupied from the dawn of civilization in the construction of temples and palaces, cathedrals and castles; but it is only in our day that the distribution of property and the arrangements of society have been such as to call your services into requisition for the construction of homes. In fact, the people are only beginning to learn the need of you; and you have it still in your power to adapt your professional usages to the wants of the time, without being hampered either by popular prejudices or old traditions. As one indication of the readiness of architects, even in out-of-the-way places, to perceive the novel conditions with which their work is now surrounded, I may mention that the last mails brought us an account of the formation of an association of architects at Caserta, in Southern Italy, the principle of which is, that anybody employing one member of it becomes entitled to the benefit of the skill and judgment of all—all questions of art being clearly discussed and decided in common.

The architect and the people.

"Your calling has, however, one peculiarity which not only distinguishes it from all others, but enforces on you in an especial degree the duty of doing something more than contribute to the convenience of life, inasmuch as it is the only one that can be said to bring art into actual contact with busy life —to affect men's imaginations while ministering to their material comfort. It will be your business to see that, in the new *régime* on which the world is entering,

Art and life.

Educational influence of men's lodgings.

entering, not only are people well lodged, but that the educational influence of their lodgings shall be a real help to civilization. I do not need to descant to you on the influence of men's material surroundings, during their earlier years, on their character and career in after-life—it is one of the common-places of social discussion; but I may call attention to the fact which, owing to the general and, indeed, laudable absorption of the public mind in the creation and perfection of the school system, is constantly forgotten, that only a very small part of any child's education is got in schools, and that every year this proportion, small as it is, is diminishing."

These observations have much significance in connection with a house like that of the Hon. W. D. Washburn—one of the largest private residences in the country, situated at Minneapolis, Minnesota, and built of salmon-colored Kasota limestone, with trimmings of the same, finely cut, the body of the structure being in range rock-work. The general style is modern Gothic, which shows in the tower, in the porch, and in the *porte-cochère*, with considerable distinctness. The tower is about ninety feet high to the apex; the porch is of solid stone, with red polished Minnesota granite columns; and the columns of the *porte-cochère* are of cut stone. The extreme length of Mr. Washburn's house is one hundred and twenty feet over all, and the extreme breadth one hundred and sixteen feet. Both the north and west fronts are relieved by stone oriel-windows, supported by carved brackets. The gables are castellated and of stone.

Castellated stone gables.

The location is the center of four blocks in the outskirts of the city, which constitute a ten-acre tract, facing down one street, and bounded by a property behind it. No other building-lot so important is occupied by a single residence anywhere in that part of the country. It doubles in value every few years, and is now supposed to be worth two hundred and fifty thousand dollars. With the ground, the fifty-thousand-dollar barn, and the ten-thousand-dollar conservatory, the property is estimated to be worth seven hundred and fifty thousand dollars. The architect is Mr. E. Townsend Mix, of Milwaukee.

Porch, piazza, and esplanade, on the east side, are all paved with English tile in Italian fashion, while the floor of the vestibule is mosaic, the wainscot marble, and the ceiling fresco. Old English oak appears in the wainscot and the heavily cross-ribbed ceiling of the hall. The library, at the left of the hall,

hall, is finished in wood imported from Austria; and the drawing-room, on the right—about twenty-two feet by thirty-eight—in light Louis XIV style, its walls in tapestry silks, its ceiling in blue and gold, its mantel of onyx, its wood-work of rosewood, relieved with fine lines of gilt, and inlaid, thus affording a strong contrast to the library, which is dark and solid. A cross-hall, leading to the *porte-cochère*, contains a staircase of old English oak, moderately carved. Beyond it is the den, or smoking-room, and opposite is the garden-entrance, which opens on to the veranda. Behind this side-hall, the family-room, about eighteen feet by thirty, is finished in San Domingo mahogany; and behind the family-room is the conservatory. At the foot of the main hall, and across the southwest end of the house, the dining-room, about eighteen feet by thirty-six, with a ceiling fourteen feet, and coved, is finished in old English oak, with a ribbed and paneled ceiling, the panels being decorated with painted canvas, and the walls hung with a plain, heavy, stamped leather. Behind the smoking-room are the butler's pantry, servants' hall and stairs, and the elevator.

Light Louis Quatorze.

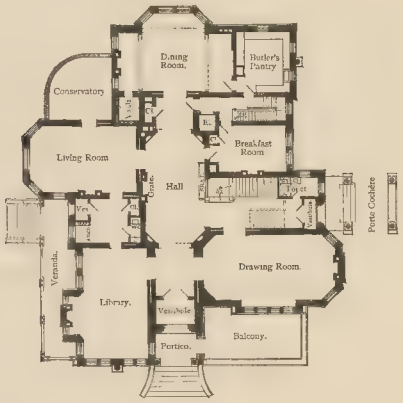
There are eight bedrooms on the second floor, and about six on the third floor, almost all of them with toilet and bath-rooms attached. The plumbing alone cost twenty thousand dollars. On the third floor, above the drawing-room, and of the same size, is the billiard-room, reached by the elevator, and finished in white maple. All the decorations up-stairs are light and simple. Mr. Washburn's house is lighted by electricity, and heated by steam, with indirect radiation throughout. Through chimneys and registers at the floor and the cornices, the air constantly changes by means of an invisible injector in the roof. It is the architect's boast that you can smoke in any room, and in twenty minutes not a trace of the odor of tobacco has remained.

Improved ventilation.

A recent writer laments that nowadays a man is not certain to get his money's worth in art, but that, in old times, he always was certain. The houses of Pompeii, he thinks, were all works of art, and so are the few remains of Romanesque domestic architecture at Cluny, and elsewhere. Old Gothic houses, no matter when built, are always beautiful. Our streets can not be compared in beauty with those of Venice, or in picturesqueness with those of Nuremberg. Nothing, he continues, can surpass the houses of the Tudor age for the charm of homeliness, with their mullioned windows and oak

A lament for the past.

oak carving; and if we try to imitate the sumptuousness and elegance of the houses of the Renaissance of Francis I, or of the Jacobean period, the result is feeble. Some of those houses may be better than others, but there are no failures like those which he constantly sees everywhere around him nowadays. The former are all good architecture of their kind, he says; not the great mansions only, but the farm-houses and the cottages; and these results were accomplished not by a specially educated profession, like the architects of the present day, directing the tradesmen by means of drawings and instructions, but by common tradesmen themselves, without any superintendents. Every village mason could build houses and churches in architectural style so excellent that we vainly attempt to imitate it; and every village carpenter was much the superior of the joiner of to-day in the beauty and taste of the furniture which he constructed. These views were promulgated about fourteen years ago, in the city of London, and their author had no doubt good grounds for entertaining them. But they sound strange in the presence of the representative American country-seat of the new era.



GROUND PLAN.

MR. C. F. BRUSH'S HOUSE.

We have here a good example of the Italian Renaissance in Cleveland, Ohio—not only good, but very important. The situation is on the celebrated Euclid Avenue, about three hundred feet back from the sidewalk. The material is buff Amherst stone, a sandstone almost universally used in Cleveland, and very soon darkening to the hue of London houses. Viewed from the sidewalk, the principal fact about the façade is the blending of all its parts; even the porch does not project. Viewed from the east side, the principal feature is the tower; but our illustration is concerned with the front, and reproduces with fidelity the decorative friezes—the frieze between the second and third stories, the carved panels under the second story, and the two carved pilasters at the entrance of the porch; although it is only just to say that the house strikes one as a finely harmonized mass rather than as a selection of individual features. The tower on the east side is conspicuous, being eighty feet high, and fourteen feet in diameter at the base. On the same side, also, the window of the grand ball-room is a magnificent and beautiful effect of color, designed by Tiffany. The entire length of the east elevation is one hundred and forty feet, and of the front elevation, ninety-six feet. The dining-room is only one story high, with a skylight, while the servants' apartments behind it are two stories high. All the cut-stone work used in the decorative scheme of the exterior is in the spirit of the Italian Renaissance; and very rich in detail is that of the tower, which rests on two massive columns on a massive base, becomes lighter as it ascends, and is divided ornamentally into three sections: the massive base, the middle section, more finely treated, and the upper part terminated in a pointed cupola.

Buff Amherst stone.

Italian Renaissance.

Entering the vestibule, which is finished in mahogany, handsomely carved, and wainscoted seven feet high, we are able to look into the hall, which also

A noble hall.

also is finished in mahogany from the vestibule to the attic floor, three stories high. This noble hall is sixteen feet wide by fifty feet long, and runs transversely across the building, being wainscoted, with frescoed treatment in ceiling and wall. The library, forty-two feet by twenty, is of rosewood, with a paneled ceiling, a canvas frieze, and a mantel showing a combination of brass, glass, and wood, designed in the spirit of the Italian Renaissance, with much pilaster treatment. A large bay-window deserves notice, and the tower-room, ten feet by ten. The dining-room, thirty-one feet by twenty-eight, in English oak, has a coved ceiling, with a skylight, eight feet by sixteen, of stained glass, and a wainscot, heavily built. Across the transverse hall, Mr. Brush's room, fifteen feet by twenty-four, is finished in English oak; and Mrs. Brush's room, twenty feet by twenty-four, also in English oak, has a heavily carved treatment, and is hung in figured silk. The reception-room, twenty-six feet by eighteen, is in rosewood.

Stairway of dark mahogany.

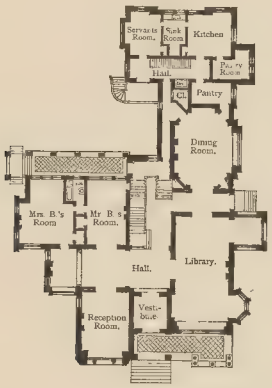
With all the beauty and costliness of its surrounding apartments, the hall is nevertheless the most interesting room in the house, with its stairway of dark mahogany, whose balusters and ornaments are in bronze; its stained-glass window on the main landing, which produces an effect of color instead of telling a story; and its wall-spaces and ceiling frescoed on an aluminum ground, showing a mosaic pattern in warm tints, the aluminum itself being shaded off in places, to add to the variety and richness of the result. The length—fifty feet—is also remarkable, and the fact that the library, with its sliding doors, is entered so as to form a part of it. The shape of this hall is an inverted L, with the staircase in the stem. At the west end is a handsome mantel of bronze and mosaic, full of the feeling of the Italian Renaissance.

The servants' apartments are reached through a corridor from the main hall, and the entrance to this corridor is under the stairs. The finishing is in hard wood, and there is a separate sink-room, lined the whole side of one wall with slate. The other rooms are the kitchen, pastry-room, servants' stairway-hall, and servants' sitting-room. An outside entrance to the servants' stairway-hall adds much to the convenience. The immense depth of the house—one hundred and thirty-six feet—gives it the air of a palace.

Up-stairs, Mr. Brush's room is finished in ebonized cherry, with frescoed walls; one of the front bedrooms in black-walnut, and the other in mahogany; while

while the rest of the rooms on the second floor are in butternut, although the dressing-room in the corner is in curly maple, wainscoted, with a mantel and stained-glass windows designed to correspond, the general tone being of a very delicate pale gold, while the walls and ceiling are of a cream tint. Next to this dressing-room, which is unusually interesting as a piece of decoration, the bath-room has a tiled floor and a tiled wainscoting; and the comfort is increased by the presence of a window-seat in the front part of the room, and a bay-window on another side, so that the dressing-room becomes a perfect boudoir. The guests' bath-room opens from the hall. The servants' bedrooms are connected by a corridor only from the main landing of the stairway. The length of this corridor is twenty-nine feet. A commodious ball-room on the third floor, finished in oak, wainscoted, with ceiling frescoed and arched, and ornamented with heavy rafters of oak, is fifty-five feet long by thirty-five feet wide.

Dressing room in golden tone



GROUND PLAN.

COLONEL L. A. BARBOUR'S HOUSE.

THIS attractive cottage, situated at Washington, Connecticut, on the brow of the hill overlooking the Shepaug Valley, commands a magnificent view of a cultivated, rolling country and of distant mountains. It is entirely of frame-work, covered with rough pine shingles stained a rich brown, the trimmings painted entirely in a creamy white. The cost was about twenty-two thousand dollars.

Principal features.

The principal features of the northern façade—which appears in our illustration—are the entrance-porch, with its stone steps and shingled columns; the huge stone chimney of the kitchen, wholly exterior, rising to the ridge of the house, about forty feet high; and the stone-work of the foundation, which, like that of the chimney, is unusually fine, and made of stones taken from the surrounding farm, finely fitted to one another, but laid rough. The north gable contains, also, four windows opening on to the landing of the main staircase, and showing good specimens of stained glass. Below these windows, in the gable, is a series of decorative panels. All the living-rooms front toward the south.

Old colonial interior.

The interior of Colonel BARBOUR'S house is in the spirit of the old colonial style. The principal room is the hall, finished in butternut, with a paneled ceiling, and a wainscot paneled entirely to the ceiling. At the right is the fireplace-nook, with a large granite mantel of stones from the farm, and with generous seats on each side, all built in. To the left is the main staircase, very broad and spacious, with carefully carved newels and spindles. The parlor reflects purely the old colonial style, in white—a treatment severe but elegant; while the little den at the left is finished in California redwood in walls and ceiling, the walls being covered with smooth lengths of redwood, not paneled, and polished to a high degree, while the ceiling is paneled. The dining-room is wainscoted,

is wainscoted, and has a sideboard built in, with arches at either end of it—one of them fitted up with a seat looking out of the eastern window, and the other forming a screen which leads to the pantry of the kitchen.

Throughout the second story, the mantel-pieces are careful specimens of work, and the motive for most of them is old colonial. Of old colonial origin, also, is most of the furniture. The architects are Messrs. Rossiter and Wright, and the design in general has a striking effect, and deserves to be called original.

Originality in architecture.

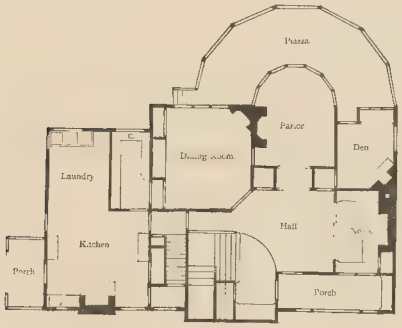
With regard to originality in architecture, a well-known American architect said, in 1869: "A great modern master of architecture declares with emphasis that its principles remain forever the same; but he at the same time affirms, as an equal truth, that nevertheless we moderns can not produce art parallel with the demands of the age, unless we accept and include as elements in our designs the latest discoveries of theoretical science and the last developments of industrial art; and approves the words of Quatremere de Quincy to the effect that nothing occurs twice in the same manner; and that those circumstances, whether ancient or modern, which have caused the arts to flourish, can not occur again, but that others must be developed. These utterances are but the recognition of the same truth embodied in the scriptural utterance, and applicable to all things in the universe, that there is nothing new under the sun, in essence, while at the same time all things become new in manifestation."

About twenty years ago, a New York architect asked this question: "What extensive public work of combined art in this city would probably receive the most votes as on the whole the most satisfactory? Probably, he answered, the Central Park—a monument of co-operation for a great practical purport in æsthetic science and art. But to whom will the next age assign the credit for this most creditable product of American art—to the initiators, who prophesied its necessity and uses; to the public, whose generous instincts ordered, sanctioned, and sustained it; to the commissioners who administered it; to the various designers who projected it; to the superintendent, whose arduous and delicate task it was to mold its working processes, and to harmonize the diverse and easily discordant elements of its complex working stages; or to the corps of engineers, gardeners, and architects who brought out its masses and elaborated

To whom is the credit due?

elaborated its details? Will it not have learned to distribute the credit among the different workers, according to the mark they made, and thank Providence that the necessities of co-operation were so strong as to render possible, for a long enough period, that sufficient harmony for practical purposes which is so rare among artists, to destroy the sordid schemes of politicians, and other adverse probabilities, and to secure to our own and future generations so valuable a boon?" To-day, the chief recognition is given to the landscape-architects, Messrs. Olmstead and Vaux, who designed the work; and the question asked twenty years ago is not asked at all.

The necessities of co-operation.



GROUND PLAN.

MR. J. C. STRAWBRIDGE'S HOUSE.

The Elizabethan period.

Some suggestions of the Elizabethan period appear in Mr. Justus C. Strawbridge's house, at Germantown, Philadelphia, but more interesting is the fact that the architect, Mr. Addison Hutton, has given us an example of a successful transformation of, and addition to, an old building. The low ceilings remain, but all the rooms are enlarged, a rear structure has been added, and the front and side elevations are entirely remodeled. Situated on School Lane, about one hundred yards from the thoroughfare, and surrounded by beautifully sodded grounds, large trees, and winding walks, Mr. Strawbridge's house attracts attention. A gabled oriel in the center of the southeast elevation—the one shown in our illustration—is a commanding feature, standing as it does between the low tower on the northeast side and the pavilion annex to the porch on the opposite side. Near the tower is a *porte-cochère*, with a balustraded, flat roof, available for walking and sitting, while the pavilion annex, entirely open, is intended to catch the breeze from all directions. The length of the piazza is one hundred and ten feet, including that of the pavilion. The main entrance is in the tower, and there is a side entrance at the southwest.

Entrance in the tower.

The exterior of the house, with the exception of the brick tower, shows pebbled dashed work—that is, brick walls covered with plaster, against which pebbles have been dashed—the tint of the plaster being buff, and of the wooden trimmings a bluish olive-green. The cut stone, principally in sills and piers, is from Wyoming Valley, with a tint of green blue, and the third story is laid Flemish bond, with black headers. In the gable of the oriel appears the date 1885, on each side of a circular window, while beyond the gable the window of the roof gablet is square. Four chimneys show on this southeast elevation. The extreme width of Mr. Strawbridge's house is eighty-five feet, and the extreme depth, including the porch, one hundred and twenty-eight feet.

Viewed

Viewed from the northeast, the principal features are the octagonal parlor, twenty-one feet in diameter; the carriage-porch; the study-wing, twenty-eight feet by eighteen, with its exterior chimney of brick; and the *porte-cochère*.

Octagonal ante-hall. We enter the house through an octagonal ante-hall, seventeen feet in diameter, with a terra-cotta chimney-piece (directly opposite the front door) of Renaissance design, its hooded top supported on Ionic columns. It is eight feet high by seven feet wide, with a fire-opening three feet wide by two feet six high. The trimming of the ante-hall is of oak, with a wainscot, and a ceiling treated in oak ribs radiating from the center. At the left we pass into the main hall, thirty-two feet by twenty-seven, finished in oak, with a ribbed ceiling, and lighted from the top by a sky-light over the stairway. It is wainscoted in oak, with carved upper panels, and the open stairs have carved newels and turned balusters. Across the hall, an elaborate arch or screen of Moorish lattice-work appears, and there are similar screens in the library and reception-parlor, though, being of different woods, they produce each its own effect.

We approach the reception-parlor, twenty-seven feet three inches by eighteen feet eight inches, finished in enameled pine of a buff tint, without wainscoting. Its ceiling, intricately ribbed in pine, shows plaster panels between the ribs, as do most of the ceilings of the house, the wall-spaces being plainly tinted.

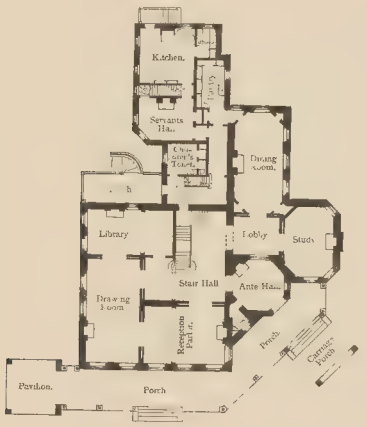
Drawing-room in mahogany. The drawing-room, thirty-seven feet seven and a half inches by seventeen feet three inches, is finished in dark mahogany, and has a mantel extending to the cornice, with two beveled French plate-glass mirrors over the shelf, and much carving. The library, also in dark mahogany, twenty-seven feet nine inches by fifteen feet, has book-cases and a writing-desk built into the wainscot—an important feature; take, for example, the northeast end of the room: its wainscot, five feet high, embodies a book-case, six feet long and five feet high, and a cabinet, on each side of the book-case, three feet six inches above the floor, with doors of beveled plate-glass—a novel and interesting effect. The wall-spaces are plainly tinted. There is no access to the porch through the library.

The other side of the main hall, and entered under an arch, is a lobby, in oak, fifteen feet by thirteen, opening into the study-wing, twenty-three feet by sixteen, in light walnut, and into the dining-room, thirty-two feet by sixteen, in red oak. Very pretty is the mantel of the dining-room, a Moresque design, with

with an open arcade above the fire-opening. The wainscot is five feet high, the ceiling is of plain plaster, and the mantel and sideboards are treated as one design — the sideboards built fast — and the general effect Jacobean.

The general effect Jacobean.

The rear part of the house includes the children's toilet-room, the servants' hall, the pantry, the store-room, and the kitchen, and is finished in ash. In the second story are six bedrooms, two maids' rooms, a sewing-room, a sitting-room (in the octagonal tower), and four bath-rooms. Two of the bedrooms are finished in butternut, one in sycamore, three in ash; the sewing-room in ash; the sitting-room in red cedar; the maids' rooms in ash; three of the bath-rooms in cherry, and one in ash. Mr. Strawbridge's room opens into the oriel window. All these rooms, except the maids' rooms, have open fireplaces. The third story has five bedrooms in pine, one bath-room in cherry, and a large loft. Under the kitchen is a laundry — the ground falling considerably.



GROUND PLAN.

MR. H. VICTOR NEWCOMB'S HOUSE.

It would be too much to demand of the present revival of architecture in this country that it should be universal, in spite of Mr. Ruskin's claim that history shows that if there be any condition which is constant it is this, namely, that the architecture of a nation is great only when it is as universal and established as its language, and when provincial differences of style are nothing more than so many dialects. Other necessities, he says, are matters of doubt; but this one condition has been constant, this one requirement clear, in all places and at all times, that the work shall be that of a school; that no individual caprice shall dispense with, or materially vary, accepted types and customary decorations; that from the cottage to the palace, and from the chapel to the basilica, every member and feature of the architecture of the nation shall be as commonly current, and as frankly accepted, as its language or its coin. He is sure not only that all the arts will languish until architecture takes the lead, but that architecture will languish in the very dust until the first principle of common sense be manfully obeyed, and a universal system of form and workmanship be everywhere adopted and enforced. To the answer that such a result would be impossible, he replies, "Then English art is impossible." For ourselves, we do not see how, in this country, a healthful growth of architecture or any other of the fine arts can exist under such restrictions. Certainly, neither painting nor sculpture in any civilized country to-day flourishes under these conditions. On the contrary, it seems to flourish at all only under conditions directly the reverse; and the great variety of development which characterizes the present Renaissance of American architecture, as exemplified in this portfolio, is, to our mind, one of the most wholesome signs of promise.

Provincial differences of style.

Mr. H. Victor Newcomb's house is well known among architects as having been in a sense the pioneer of a new suburban architecture. It is situated at Elberon,

A pioneer house.

Elberon, New Jersey, a few doors below the cottage where President Garfield died, and its principal interior feature is the commodious hall, which is finished in stained American oak, the entire side-walls being covered with vertical, alternating strips of narrow and wide, reeded and plain, sheathing. This sheathing is carried up to the height of the doors, and terminated by a cornice that extends around the hall, except that between it and the cornice proper is a frieze in imitation of inlaid-work—antique leaf-carving, in circular-headed panels, appearing at intervals, where the frieze extends across the bays. In the hall, and also across the entrance to the hall from the vestibule, the inlay is omitted, but the ornament is cut through, and the effect has a close similarity to inlay, although the work is really a perforated screen.

Antique leaf-carving.

Opposite the entrance to the hall from the vestibule is the reception-room; and, to the left of the reception-room, the dining-room; while, immediately to the left, on entering, are the stairs and staircase-hall; and, at either side of the hall, wide, roomy bays, with seats.

The dining-room is finished in mahogany, paneled to the height of the doors, with alternating wide and narrow strips. The entire height is arranged in three tiers of broad panels, with intervening bands of narrow panels and carved rosettes. Above the wainscot are a cornice and a light balustrade; and over the balustrade is a frieze of real rattan-work, divided into square panels by wooden rails or strips, with small alternating square and diamond panels in the center. The doors are paneled in a manner resembling the wainscot, and the cornice is richly molded. The ceiling has an arrangement, in a geometrical pattern, of rattan-work. The windows of the bay open on the piazza, and their upper part has ornamented leaded glass.

Cornice and balustrade.

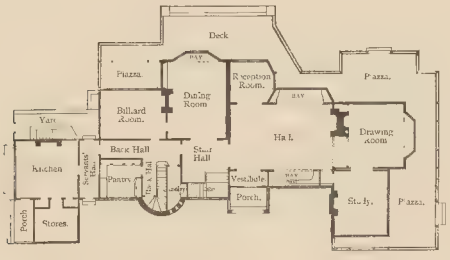
Entering at the right of the hall, we approach the fireplace through a wide *portière*, and find ourselves in the parlor, which has a high, delicately reeded wainscot, extending all around the room. Between the top of the wainscot and the picture-molding the space is arranged in panels of stuff in light molded wooden frames; and over the picture-molding is a frieze of beaded sheathing, broken up at intervals by panels in a geometrical pattern of block-work, above which is a small cornice with a dental course.

All the doors are richly paneled and carved, and their trims, as well as the window-trims, are finely molded. An open screen of pierced wood-work, in an intricate

an intricate geometrical design, appears over the bay, and the ceiling is decorated in tints. All the wood-work is pine, painted, and finished in white and gold.

Mr. Newcomb's study has a finish in cherry. Its mantel-piece, which extends to the ceiling, consists of richly fluted pilasters, with molded bases and carved capitals, while, at either side, and between these pilasters, is the marble mantel-shelf. The paneled wainscot is two feet six inches high; and the side of the room opposite to the entrance from the drawing-room is filled with open book-shelves and cupboards, the cupboards being directly above the wainscot, and the open shelves higher still. The doors of the cupboards are perforated and carved panels, and the trims of both doors and windows have molded caps with carved members. The windows opposite the fireplace have been cut down to the floor, and also those on the piazza. All the rooms have hard-wood floors of different patterns; and the walls and ceilings, when plastered, are painted and decorated in tints.

Richly fluted pilasters.



GROUND PLAN.

MR. GEORGE NOAKES'S HOUSE.

Mr. Noakes's house, which is situated on the Riverside Drive and One Hundred and Thirteenth Street, New York city, has the general style of pure English Gothic—as pure as it well can be made, and very much more pure than any example in the immediate neighborhood, or indeed than any example likely to be met with anywhere in this country. To describe it more accurately, it may be called a Norman Gothic, the features of which appear very plainly in the heavy round arches, the formation of the roof, and the corbeled oriel. Mr. H. H. Richardson, in his library buildings, has often used the Norman Gothic, and so has Mr. H. R. Robertson, both with great success; but other architects have not yet dealt very much in its general or special characteristic, with the exception of Mr. A. B. Jennings, of Short Hills, New Jersey, who is the architect of this house. *English Gothic style.*

We note at the outset the oriels in front and at the side, the two upper balconies arranged for the fine view up and down the river—one of the noblest that could be found anywhere, the grand reach of the river northward as far as the mountains of Newburg, and southward as far as the bay, being distinctly visible. Mr. Noakes's friends are often treated to this superb view, and foreigners, even those who have traveled most, admire it abundantly. There are other views of almost equal importance along the shores of the Hudson, within a radius of fifty miles of New York; among them may be particularly noted that from the tower of Governor Tilden's house at Tarrytown. *The views.*

The ground plan has one very unusual effect, produced by the fact that the central hall is located in the very heart of the building, and from it radiate, in five directions, the vestibule, the parlor, the library, the staircase, and the dining-room. More importance was never given to a hall of the fourteenth century than has been awarded to this modern hall by the architect. A large fireplace *Ground plan.*

fireplace is situated opposite the parlor doors and at the side of the stairs, and the mantel of twisted-work and arches in cherry is a fine and carefully studied effect. The ceiling has been paneled with cherry of light construction, and the bay-window of the library is arranged with high windows for the reception of the piano. Back of the library is a private sitting-room, intended as a morning-room for the lady of the house, where she can have close supervision over the kitchen, and to which access is easy without passing through the principal rooms. The conservatory behind the dining-room was arranged in order to give a pleasant view from that room, and also for proximity of the kitchen waterworks, and for exposure to the southeast, where, according to Mr. Jennings, all conservatories should be located, the southwest not giving as much morning sun, particularly in winter, when the sun rises almost at the north. A large billiard-room extends across the entire house, under the library and the parlor.

Sitting-room and conservatory.

On the second and third stories, no fireplaces having been desired, ventilating flues were provided for every bedroom; but of course no method of ventilating a bedroom is generally so simple, so easy, and so effective as that of the open fireplace, and nowadays the architect very rarely plans a bedroom without providing this means of ventilation.

The first platform of the stairs is arranged to throw light, by large windows, down into the central hall; so that, although from the ground plan the hall may appear dark, it is really open to a flood of light. Moreover, the first platform of the stairs, where are the windows, is sufficiently large to be used as a sitting-place, and thus answer the purposes of a separate room, without in any way interfering with the unity of the general plan. It had been the owner's original intention to have his organ located here, but in the absence of the organ the other purpose has served as well.

The material.

The material of Mr. Noakes's house has the singular characteristic of consisting almost entirely of granite street-paving blocks, and perhaps there is not another house in the country so constructed. Judged from the general effect, as seen in the illustration in this portfolio, the device has been successful, although not originally intended, the architect having planned to use quarried stone, but, on going one day to examine some stone in a quarry, he was led to visit another quarry, where the paving-stones already obtained were found to be more attractive in color and somewhat cheaper than ordinary quarried stone. In order to vary

to vary the effect of the façade, he has introduced into the paving-stone treatment a number of quarried stones, which also appear in the arches, the water-table, the copings, and the sills. All the paving-stones were purchased directly from a contractor, and, after having been trimmed off a little, were set in the walls in an irregular, hap-hazard manner. The result has often attracted the attention of both architects and builders, and deserves particular mention in a book of this character.

Looking at the front elevation, the eye is attracted chiefly by the finish of the gable, by the corner oriel of stone with a corbeling of stone, and by the deeply recessed porch with its upper balcony. A side balcony also appears at the right, and on the south elevation the height of the conservatory—eighteen feet, enough for the easy growth of tropical trees—will not escape notice.

Well-laid floors.

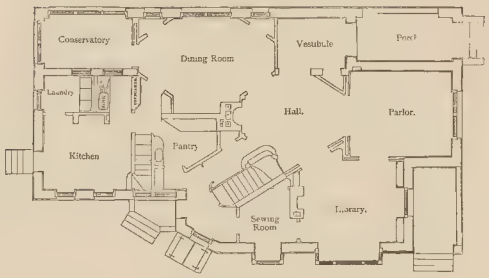
The well-laid floors of hard wood in the vestibule and dining-room afford a striking contrast with those common to the domestic architecture of earlier days—say to those of the time of Henry III, in England—which consisted usually of soil hammered hard and covered with litter, although an order was once issued by that monarch to have a room in Windsor Castle "boarded like a ship"; and, during his reign, the practice of using tiles was not altogether unknown in some of the more important structures. Large though the halls were, it was not customary to tile them or to board them; and there are records still preserved which speak of the tables being fixed in the ground. The use to-day of hard wood in floors has become so general that even in the inexpensive cottage the architect's specifications are more likely than not to call for it, together with a first flooring of grooved pine or hemlock, upon which thick paper is laid before the introduction of the hard wood, which thus constitutes a third covering, in the interests of dryness, deadening the noise, and general firmness and durability. This house has received particular attention in the important matter of its floors; and whatever modern science has suggested as valuable in laying the wooden floor has been tried with excellent effect.

Wainscoting.

The wainscoting in Mr. Noakes's house is both abundant and elaborate. It is some time since the practice began of using wainscoting. As early as the thirteenth century it was general in the royal chambers and chapels, and of fir-wood, which not only cost less than oak, but was more easily worked. Much capital was invested in the importation of Norway plants, and there is every

Wainscoting in Windsor Castle.

every reason to believe that private houses also were ornamented with wainscoting. A record still exists of an order given by Henry III, in which the carpenters are commanded to decorate a chamber in Windsor Castle by wainscoting it "with boards radiated and colored, so that nothing might be found reprehensible in that wainscote." Precisely what the coloring was we are not told, but probably a painted representation of a scene from history in polychrome appeared, and there is some authority for supposing that the favorite tint was green, scintillated or starred with gold.



GROUND PLAN.

THE ELBERON CASINO.

As a source of æsthetic pleasure, the country club-house in the United States is scarcely more than eight years old. Its beginning may be traced to the Newport Casino—designed by Messrs. McKim, Mead, and White—which startled the frequenters of that fashionable sea-side resort by the boldness and beauty of its scope, and awakened our architects to a realization of the possibilities of their art in this direction. The Narragansett Pier Casino, which followed several years later, was certainly bolder, if not so beautiful; and when Mr. Bruce Price designed the now famous Tuxedo Park, on the Erie Railroad, two hours distant from New York city, he naturally gave his attention to the creation of a club-house which should be the center and the representative of the social life of that new colony of pleasure-seekers. In this portfolio we have given illustrations of the Casinos at Newport, Narragansett Pier, and Short Hills, New Jersey, and we now reproduce a pleasing though modest variety of the type in the Casino at Elberon, near Long Branch. *Growth of the country club-house.*

The architects, Messrs. Peabody and Stearns, of Boston, were compelled to produce their effect with less money than was used at Newport or at Narragansett Pier. As seen in the illustration, the exterior is covered with shingles, and but little has been done for the sake of mere decoration. The result, as a whole, is simple, and depends for its value upon the disposition of masses.

Ascending the steps under the *porte-cochère*, we enter the staircase-hall, and thence may ascend to the reading-room on the second floor, or turn to the left into the "general lounging-room" on the first floor. A *bijou* theatre, with stage, two dressing-rooms, and auditorium, occupies the right end of the building. The finish of the principal rooms is in light woods which show their native grains. Under the staircase, the space is utilized for a coat-room; the northern end of the "general lounging-room" has a bay-window nook, with *A bijou theatre.*

with seats; and other parts of the interior evince a cultivated disposition to consult coziness and convenience. This club-house represents the growth of the social spirit.

We have no room to present an illustration of the fine club-house of the Washington Park Driving-Club, which is the most notable headquarters of a driving-club in the United States. But a few words of description are in place. This structure is situated on the south side of Chicago, adjoining the South Park, and has recently been erected, with its grand stand—one of the largest in the country—at a cost of about fifty thousand dollars. The architect is Mr. Beaman, who designed the town of Pullman, Illinois. No name but that of a modified Queen Anne is usually applied to the architecture of this club-house.

An observation-tower.

Verandas and balconies are abundant in both stories; and there is an observation-tower, which is perhaps the principal feature of the front elevation, being about sixty feet high, and having about twenty feet of roof. The building itself has three stories and a basement, and is of framework, mostly shingled, and painted a sage-green for the roof, and browns and olives for the body. Its dimensions are one hundred and fifty-five feet by one hundred and twenty-four, and it was finished in 1883. It is used not only at the regular races of the Club, but also for dining, driving, and sleighing parties, at various seasons of the year, the basement being devoted to the kitchen and working apartments.

Large entrance-hall.

The first floor has a large entrance-hall, which extends through the club-house, and is wainscoted in oak, with a large fireplace in brick. To the right are the ladies' parlors and entrance, plainly treated, with interesting pictures on the walls, mostly of a sporting character. The rest of the space is devoted to a billiard-room, twenty-six feet by thirty-five; a *café*, thirty-two feet by fifty-six; private dining-rooms, and a large committee-room. The second floor has private dining-rooms, ladies' parlors, the main dining-room, and a large hall. The third floor has sleeping-rooms and smaller dining-rooms. The trimmings are in oak throughout.

That buildings so suitable for their purpose should have been erected by the Washington Park Driving-Club and the residents of Elberon, demonstrates the existence of a spirit of sympathy with the fundamental principle of architecture as an art, and an availability of material means—conditions rarely encountered by an architect. "It is seldom," said Mr. Arthur Gilman, the American architect,

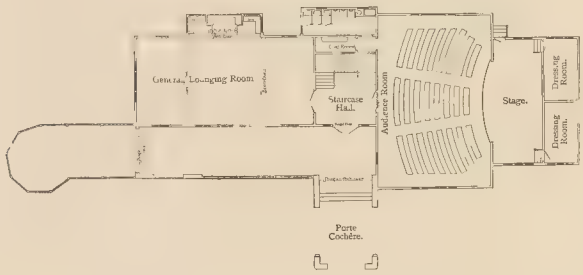
tect, to an assembly of architects, "that the means of patronage in the hands of the public are accompanied by the knowledge or judgment necessary to give value to that patronage. Hence it is that we are so often placed in that peculiarly trying position of attempting to do our best before an uninformed and perfectly irresponsible tribunal, when we know perfectly well, from the start, that the best is not what will be best appreciated—in fact, not what is wanted—and stands no possible chance of meeting with success. And herein lies, I think, the peculiar hardship, the anomalous and sometimes almost helpless position of the architect. The painter can retire to the privacy of his studio, and, with his canvas and box of colors—certainly no expensive outfit—can paint what he pleases, according to his own fancy of the beautiful; as crazily, sometimes, if you please, as his wildest whims can dictate; and somebody comes along and buys his work; his nonsense, as King Charles said of the preacher, just hits their nonsense—the crazier, perhaps, the better, for the quality of the patrons. The finished picture is bought and taken away. Whether it ever ought to have been produced or not is quite another question; but the finished picture is the end of the matter, so far as he is concerned. It is all in the painter's own hands, the child of his uncontrolled wishes, and he alone is responsible for it, from first to last. So with the sculptor; the impediment of tools and clay being in his case, perhaps, even of less account than the canvas and colors of the painter. But when we come to the labors of the architect, how different, how infinitely more embarrassing, are the conditions! He can put nothing into the permanent form of a building, can produce nothing that shall be seen and known and read of all men as his finished and completed work, except by the consent, with the co-operation, and at the expense—the large expense, often—of other people. His work must be passed on before it is fairly begun, and stands no chance of ever coming even to a successful beginning—in a permanent form, I mean—unless the people who are to pay have been all along previously conciliated. And you can readily understand that, should he have independence enough, or occupy a position strong enough, to say from the start that he will design nothing, draw nothing, specify nothing, superintend nothing, put his hand to nothing but what he fully approves, and what he knows beforehand is just the very best thing to be done, it would result, ninety-nine times in a hundred, in his being abandoned by his employers

Patronage and judgment.

Pictures and buildings.

employers and the general public, as in their view only a crotchety, impracticable, and conceited abstractionist. And it is my opinion that half a dozen such cases of professional self-assertion would render any one of us practically *hors de combat* for any important work for the balance of our natural lives. The late Sir Charles Barry, whom we all of us look upon as a tolerably successful man in the profession, once remarked to me, in speaking of the ventilation of the Parliament buildings, with a warmth of feeling and an energy of expression which I never saw this most amiable man exhibit on any other subject: 'The world can never know, and nobody but a professional architect, perhaps, would ever believe, the amount of arrogance, of supercilious interference, of downright brutality, even, that I have all along been subjected to in this matter. Forty times I have been on the point of throwing it up altogether; and had it not been for Lady Barry and my son, who have had little else to do but quiet me down at home, I should long ago have done so.'" The erection of so artistic and convenient headquarters as the Elberon Casino speaks favorably not only of the architects, but of the conditions that gave them their opportunity.

Professional self-assertion.



GROUND PLAN.

MR. RUFUS C. JEFFERSON'S HOUSE.

THE style of this house is a modern Renaissance, sometimes called modern French, because of the roofs and towers. The situation is on a magnificent bluff, overlooking the Mississippi, at St. Paul, Minnesota, with an unsurpassed view up and down that stream. The material is pressed red brick, terra cotta, and light-colored sandstone. The body-walls are red brick, the trimmings terra cotta and sandstone. *Modern French.*

The main feature of the northeast elevation—which is that given in our illustration, and which shows the house as it appears from Summit Avenue, on which it is located—is the round tower, at the side of the porch, for the main stairway; the cloistered passage, at the right, toward the *porte-cochère;* the exterior chimney near the tower; the double bay-window, with richly decorated terra-cotta friezes and cornices, at the left of the porch; and the gable above, of brick and richly molded terra cotta. Toward the rear, at the southeast elevation, another red tower overlooks the Mississippi Valley. The grounds are very large—one hundred and seventy-five feet front, and four hundred feet down the hill. A carved tablet, with a shield bearing Mr. JEFFERSON's initials, appears on the wall of the house.

You enter the tiled porch into a tiled vestibule, wainscoted in oak to the frescoed ceiling, and thence into the large hall, which is the principal feature of the interior. Opposite the vestibule, the large fireplace is tiled from top to bottom, and furnished with wrought-iron fire-dogs, baskets, and so on, and with an over-mantel of oak, set with mirrors of various sizes, of beveled glass. The hall is finished in antique oak, wainscoted six feet high, and the wall-spaces have tapestry hangings whose prevailing tint is olive-green, representing forest scenes, while the ceiling is paneled with stucco moldings, bronzed and frescoed. *Wrought-iron fire-dogs.*

To the left, the parlor, finished in dark mahogany, but without wainscot, has

has wall-spaces hung in golden silk tapestry in the lower part, with a frieze of bluish plush, hand-painted. The mantel has a facing of Low's art tiles, very expensive, and its principal part is supported by two Ionic columns of mahogany, nine feet high, carrying a heavy carved cornice of mahogany. Above the shelf appears a large mirror, framed in mahogany, and the ceiling is tinted very lightly. The *portières* of tapestry, in hand-worked panels, represent ladies in old costumes, one panel alone costing over two hundred dollars.

Ionic mahogany columns.

The library, in cherry, has book-shelves, cases, and drawers, and a light ceiling, with small panels formed by plaster moldings, tinted light. The grate has a large over-mantel, forming various shelves and nooks for *bric-à-brac*.

The sitting-room, in white pine, has an ornamental mantel of terra cotta. The dining-room, at the right of the hall, is in white oak, with a paneled wainscot; its mantel, sideboard, and fireplace forming together one end of the room, with a stained-glass design above, and its hangings in tapestry representing hunting scenes—on one side, the hunting party are leaving the castle; on the other, making a rest in the woods; and next, returning home—the tone being olive-green. In the stained glass appear designs of fish diving after jewels in the water. The floor is of tile and hard wood.

There are eight bedrooms, finished in hard wood, but simply treated. On the third floor is Mrs. Jefferson's studio, in dark-stained pine. The top of the roof has a wrought-iron balcony, with a magnificent view up and down the river and over the whole city. The house is heated by steam, and the sanitary provisions are of an advanced order. It was finished in 1884, and cost, without the furniture, about seventy-five thousand dollars. The architect is Mr. George Wirth, of St. Paul.

Iron balcony on roof.

The general design of this house suggests a contrast between the spirit of certain schools of foreign architecture and the spirit of the new American school. Three years ago, Mr. Richard Popplewell Pullan, an English architect of note, published a work called "Studies in Architectural Style," which expresses with great clearness and boldness a series of views that are of interest here because of their remarkable divergence from those held by most American architects of the period. Mr. Pullan is evidently an artist of experience and ability, and the statement of his beliefs on general principles of architecture is made with unusual decision. He has no doubts whatever on the subject; and he speaks

he speaks with the confidence of a man who, being himself firmly convinced of the truth of what he holds, promulgates it in expectation of seeing it convince others. He maintains that Gothic architecture, or its roots and offshoots —such as Byzantine and Romanesque—is best suited for churches; that Italian or French Renaissance is best suited for public offices, whose chief needs are light and air; and that pure classic Greek or Roman has a monumental quality which eminently adapts it to museums and other buildings of similar intention. He admits that this view is not shared by a large class of contemporaneous architects, particularly by specialists who belong either to the classic or the Gothic school, or who constitute what is known as the Eclectic school, whose efforts to produce a nineteenth-century style of architecture have resulted, he says, in designs which are medleys of the designs of all periods, and are offensive to the man of educated taste. He has no patience whatever with opposing views, and rejects earnestly the principles and practices of those who differ with him. Moreover, he asserts that all the great architects of preceding times—Michael Angelo, Raphael, Sansovino, Inigo Jones, and Sir Christopher Wren —designed edifices of "infinite variety and beauty," based on classic forms; whereas, the efforts of the Eclectic school in England have resulted for the most part in a reproduction of a degraded caricature of classic forms used in the Low Countries, in which "sharp-angle pediments, stunted or elongated columns, and outrageous moldings, are heaped together without the slightest regard for proportion."

Gothic for churches.

Such vigorous expression of belief on artistic matters is by no means common, chiefly because most artists are not absolutely sure of themselves. In order further to emphasize his views, this writer announces some very interesting conclusions as to what is and what is not æsthetic taste. He goes to the extreme of saying that "a person of æsthetic taste is one who can admire the perfection of form in the Venus of Milo and the Apollo Belvedere; the perfection of proportion in the Parthenon and the Salisbury Cathedral; and the perfection of bright coloring in the decorations of the Alhambra and the pictures of Fra Angelico; but, on the contrary, he who adores the realistic as seen in the pictures of Teniers, and 'The Death of the Pig' in the late *Salon;* who admires the corruption of classical forms in Dutch architecture, and who delights in dull and muddy colors, is anti-æsthetic, and a worshiper of the ugly

What is taste?

ugly and vulgar." These words are almost refreshing from their *naïveté*. Mr. Pullan, beyond a doubt, has the courage of his convictions; there are few artists who would care to put themselves on record as holding such an estimate of the pictures of Teniers, or as believing in the efficacy of bright colors as such; but as these views do represent a certain class of artists, while at the same time being diametrically opposed to those of the representatives of the new Renaissance, they are of some pith and moment here.

Efficacy of bright colors.

GROUND PLAN.

MR. JAMES ADAMS'S HOUSE.

In some very interesting remarks made before a meeting of architects, in 1869, Mr. Richard M. Hunt noticed the great distinguishing points of difference between the style of education in France and on the Continent, and that which had existed perhaps to a greater extent than then, but which was still in existence in England. The theory and system in England, as he understood them, were that when a young man entered the office of an architect, he articled himself to him for a certain number of years, and was kept at work making copies and tracings of working drawings, and doing a lot of things that any John Chinaman might be expected to do—in fact, such as the architect would put a machine to work on if he had one to do them. "And what was the consequence? I am not saying that there have not been a great many exceptions to it, but the general effect on the student was to make a machine of him, instead of improving his mind. In France, on the contrary, the moment a young man commences to learn his profession, he commences to compose. I have had a little experience in training of that kind myself, and have taught a few others, and I have always adopted the French system, too. I have seen young men come into an architect's office to study who could not draw a line; and I say now that the majority of the young men that commence do not and can not draw a line. In France, when they teach a student to draw a line, they teach him to compose immediately. The day he enters they give him a simple problem to do, and let him work it out alone. That exercises his mind, and then the professor corrects his work. In this way they teach him, or cultivate his imagination, from the very start. The advantages in France have been very great—greater than in any other country—because Frenchmen have for centuries been working up this school of theirs in all the branches of the fine arts. I have been all over the northern part of Europe, and

Architectural training

Best in France.

and in Italy and Greece, and have seen what they have done, and certainly Italy and Greece are dead as to architecture; and for any man to walk through the city of Paris to-day, or to go all over France, and then to say that in their architecture they are not far ahead of any other country, demands an explanation."

The visitor to the great cities of the West and Northwest comes away with the impression that in the studios of the leading architects young men are afforded an opportunity to compose, not less than to make copies and tracings of working drawings; and it is in the exceptional education received in those studios that the promise of Western architecture lies. But the principal architects of the great cities of the Atlantic coast also have changed their attitude toward pupils since Mr. Hunt's strictures were made, and from the office of the late Mr. H. H. Richardson alone have come many representative artists of the present epoch. As for the superiority of France in the architecture of the country-seat, that, at least, is a thing of the past.

Western promise.

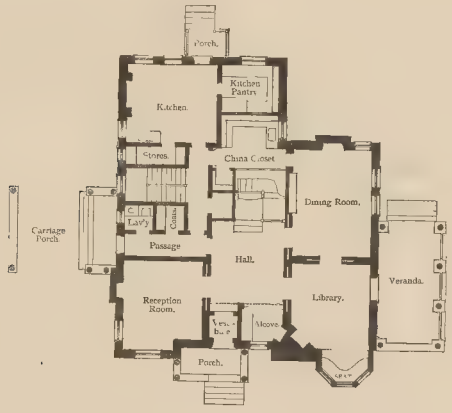
Mr. James Adams's house, at Buffalo, New York, is an interesting example of the changes wrought in recent years; and the view given in this portfolio is one of the happiest. The exterior is of brown-stone and pressed brick, in the first story, and of white-pine shingles, stained brown, in the upper stories. The interior finish is of selected hard wood, the hall and main stairs being of quartered white oak, with a wainscot seven feet high running up the staircase to the second floor. Three-quarters of the way up the staircase appears a large landing, across which the light enters the hall from high windows.

On approaching the house the eye is attracted by the decorated central gable, the lofty chimney, whose entire height shows, and the three-sided two-story bay, of the principal façade; and also by the comfortable *loggia* at the right and the easy poise of the *porte-cochère* at the left. The decorative spirit prevails in the treatment of the porch, the windows, and the roof as well. Broad, soft effects were aimed at, rather than special and individualized details. The general feature of the ground plan is its wonderful compactness; and a glance at it will show how, by an intelligent arrangement, large rooms may be obtained in a medium-size house. People want large rooms in any event; and one of the cleverest devices of the architect is to develop his plan so that they may gratify this desire without being put to unnecessary expense in erecting a structure

Broad, soft effects.

a structure too large for their needs. The stairs are so managed that whatever beauty of design may be in them—and the staircase is usually the most ornamental feature of the hall—shall meet the eye immediately on entering the door. It will also be seen that the locations of the reception-room, hall, library, and dining-room are such that they connect with each other, and are all available for an evening party, while the kitchen appointments are shut off. *The staircase as a feature.*

From the porch we enter the vestibule, five feet by four, and thence the hall, about thirteen feet square. At the left is a commodious reception-room, fourteen feet by sixteen, and at the right the library and the dining-room. One corner of the library has been cut off by the chimney that appears in the principal façade; otherwise the room would be fourteen feet by fifteen feet three inches. Folding-doors separate it from the dining-room, whose dimensions are nineteen by fourteen feet. The exit from the library is into the *loggia* or veranda, thirty-six feet nine inches long, and twelve feet wide. At the left of the dining-room is the china-closet, which serves the purpose of a passage-way into the kitchen. The architects are Messrs. Green and Wicks, of Buffalo.



GROUND PLAN.

GETTY CENTER LIBRARY
3 3125 00019 4080